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HYMNS AND HYMNAL PRAYERS
IN FIFTH CENTURY GREEK TRAGEDY
WITH SPECIAL REFERENCE
TO EURIPIDES



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A B S T R A C T

A song of praise or of prayer addressed to a deity, which was generally called "Hymn", was constructed in accordance with certain traditional principles, as far as its structure and vocabulary are concerned. In the various religious festivals and other events the Greeks sang such songs. The existing evidence offers valuable material to the student of the Greek sacral songs. Such songs are found in a considerable number in Greek Tragedy. Although they have a specific dramatic function, they follow the traditional forms to a greater or to a lesser extent. The comparison of these songs with similar songs among our sacral evidence, and also the comparison of the Euripidean with the Aeschylean and Sophoclean hymnal songs, shows that both Euripides and Sophocles follow the tradition to a considerable extent (Sophocles is the one closest to it in certain examples), while Aeschylus is far from it. Whereas the treatment of the gods is generally traditional, there is a great difference in the selection of the divine beings addressed, which is sometimes due to the dramatic context. The relation of these songs to the plot is rather independent in Sophocles, while in Aeschylus is purely dramatic; in Euripides it is either purely dramatic or at least relevant to the situation.

As far as the various types of hymnal songs are concerned, there is a type which is found in Euripides only: hymns of a mythological narrative. Aeschylus prefers the type of the $\kappa\lambda\upsilon\theta\iota$ and $\iota\delta\epsilon\iota\nu$ hymnal songs, while Euripides and Sophocles prefer the kletic type. In Sophocles

we do not find songs to heroes or to the dead; Euripides is the only one where we find encomium of heroes.

Furthermore, in the employment of the hymnal techniques in songs where non divine beings are addressed (such as mortals, creatures from the animal kingdom, elements of the natural world), the three tragedians show a considerable agreement. Euripides, however, offers a greater variety of such examples.

Generally, Euripides does not imitate the other two tragedians in his treatment of the sacral songs.

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PREFACE

ἔνεστι γάρ δὴ κἂν θεῶν γένοιτο τόδε·
τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο.

Eur. Hipp. 7-8

Throughout Greek Tragedy numberless appeals and apostrophes to gods and to divine beings occur,¹ which are either constructed in accordance with certain traditional principles, to a large or to a small extent, or they are bare appeals and apostrophes. The former are either hymns of various types, which may contain a prayer, or they are prayers, or simply apostrophes, which contain certain hymnodic elements.² In Greek Tragedy, both the characters of the plays and the Chorus express repeatedly their faith in gods : gods are almighty, everything in human life depends on them;³ sometimes, however, there is a criticism of the gods' role in human affairs.⁴ The gods are invoked for help or are asked to join the mortals; they are apostrophized in great despair, in agony, in joy; they are praised.

Similarly there we find in Greek Tragedy appeals and apostrophes to human beings, to elements of the natural world, to creatures from the animal kingdom, to objects and places, a great number of which are constructed in accordance with the principles of the appeals and apostrophes to divine beings.

The background of Greek Drama was religious. The festivals of Dionysus, in which the dramatic contests took place, were religious, as all Attic festivals. Tragedy is marked by realism, and the dramatist's aim was communication with

his audience.⁵ As Baldry says, *op.cit.*, p.79 (see above n.1):
 " No doubt a variety of influences were at work in the dramatist's mind; local patriotism, religious or moral assumptions or attitudes, whether those of his time or his own; above all, the possibilities and limitations of presentation in the theatre". The poets who wrote the plays were dramatists above all and everything within a play has a specific dramatic function. The personality, however, of each playwright marks each play. The dramatists were also lyric poets. A number of choral songs and other lyrics in Greek Tragedy can be classed to certain types of Lyric poetry, of which we have information from antiquity, but not sufficient evidence from the archaic or even the classical period. Thus, a study of those lyrics from Greek Tragedy can be a contribution to the study of Greek Lyric poetry in certain more general aspects.

The aim of this research is : (a) to collect and classify all lyric hymns and hymnal prayers⁶ to gods, divine beings, heroes and heroines, in the extant plays and the more extended fragments of Euripides; (b) to investigate in detail their vocabulary, structural and stylistic techniques;⁷ (c) to examine the employment of hymnodic techniques in appeals and apostrophes to non-divine beings; (d) to see the function in the play of all the passages under examination; (e) to compare the techniques of Euripides with those of Aeschylus and Sophocles. In the conclusions I shall discuss the relation between our passages and the cult-hymns and Lyric poetry in general. The main aim of this research is to show Euripides' methods of composition and treatment of the divine beings,⁸ to show his attitude towards tradition.

COLLECTIONS AND EDITIONS

The following are the principal collections and major writers referred to , showing the editions used.

- A.Gr. = Anthologia Graeca, ed.H.Beckby, Vols.1-4, München, 1957-8.
- C:A. = Collectanea Alexandrina, ed.J.U.Powell, Oxford, 1925.
- K = Comicorum Atticorum Fragmenta, ed.Th.Kock (1880-1888).
- Ep.hs. = Epidauric Hymns, ed. P.Maas, Schrift. d. Königsberger Gelehrt. Ges. (1933) 125-162.
- Hom.hs. = Homeric Hymns, ed. T.W.Allen - W.R.Halliday - E.E. Sikes (A.-H.-S.) 2nd ed. Oxford, 1936.
- West = Iambi et Elegi, ed. M.L.West, Vols.1-2, Oxford, 1971-1972.
- O.hs. = Orphic Hymns, ed.G.Quandt, 2nd ed. Berlin, 1955.
Orphica, ed. E.Abel, Lipsiae - Praeae, 1885 (for Argonautica and the Orphic frx.).
- PM. = Papyri Graecae Magicae, ed. K.Preisendanz, 2nd ed. by A.Henrichs, Vols.1-2, Stuttgart, 1973-74.
- P.M.G. = Poetae Melici Graeci, ed. D.Page, Oxford, 1962.
- L.Gr. = Supplementum Lyricis Graecis, ed. D.Page, Oxford, 1974.
- L.-P. = Poetarum Lesbiorum Fragmenta, ed.E.Lobel - D.Page, Oxford, 1955.
- N² = Tragicorum Graecorum Fragmenta, ed. A.Nauck², 1964 (1889).
- A. = Aeschylus, ed.D.Page (1972).
- Ael.Ar.= Aelius Aristides, ed. B.Keil, Vol.2 (1958).
- Alcaeus, ed. L.-P.
- Alcman, in P.M.G.

- Alexander =Alexander Rhetor, ed. L.Spengel, Rhetores Graeci,
Vol.3 (1856) pp.2-6.
- Anacr. =Anacreon, in P.M.G.
- Archil. =Archilochus, ed. West
- Ar. =Aristophanes, ed.F.W.Hall - W.M.Geldart (Vol.1:
1906=1949, 2:1907=1951).
- Bacchyl. =Bacchylides, ed. H.Maehler, post Br.Snell (1970).
- Carm.Conv.=Carmina Convivalia, in P.M.G.
- Carm.Pop. =Carmina Popularia, in P.M.G.
- Eur. =Euripides, ed. G.Murray (Vol.1:1902=1966, 2:1913=
1950, 3:1913=1949).
- Hes. =Hesiod, ed.Fr.Solmsen. The fragments: R.Merkelbach-
M.L.West (1970).
- Il. =Homer, Iliad, ed.D.Monro-Th.Allen, 3rd ed. 1969
(1920).
- Od. =Homer, Odyssey, ed.Th.Allen (1908).
- Lampr. =Lamprocles, in P.M.G.
- Menander =Menander Rhetor, ed. Spengel, Vol.3, pp.329ff.
- Pi. =Pindar, ed. Br.Snell (1964).
- Proclus, ap.Phot.Bibl., ed. " Les Belles Lettres", Vol.5
(1967).
- Sapph. =Sappho, ed. L.-P.
- Sim. =Simonides, in P.M.G.
- Solon, ed. West
- Soph. =Sophocles, ed. A.C.Pearson (1955).
- Stes. =Stesichorus, in P.M.G.
- Tim. =Timotheus, in P.M.G.
- The. =Theognis= Theognidea, ed.West.

INTRODUCTION

The Greek hymn was associated with cult.¹ There were also private occasions in which mortals addressed gods in hymnal terms. The function of such songs is mainly communication with gods.² The two principal elements of a hymn are praise of ^{the} god and prayer.³ The praise of the god consists of a specific invocation, the exposition of his essence and power (δύσις, δύναμις), the narration of his birth-myth, his glorious deeds, etc.⁴ There are also thanksgiving prayers which are close to hymns of praise.⁵ The Greek hymn is constructed in accordance with certain traditional principles. These principles have been collected and discussed by various scholars.⁶

The hymn is divided into three parts: the invocation, the prayer and a middle part, which is either the motivation for praying or the main praise of the god (Ausfeld calls it 'pars epica', Knoke 'pars media', and Schwenn Begründung (which I shall use as well for the hymnal prayers)). In the first part we have the god's 'identity card': his name, ἐπωνυμία, γένος, his birth- or cult- or abiding places, and various other of his attributes. The correct invocation (γνώσις ὀνόματος) was of specific importance.⁷ Sometimes the god is not mentioned by name, but he is identified by epithets or his γένος.⁸ The god's attributes are expressed by his ἐπωνυμία⁹ and epithets (under the term 'epithet', apart from adjectives, substantives, participles and clauses, in particular relative clauses are also included).¹⁰ The attributes are mainly

mentioned in association with the prayer;¹¹ sometimes they are epithets of the common sacral stock, which are employed for any god (such as νότια, ἄναξ, μάκαρ, σεμνή, etc.); some of them are simply ornamental; for certain gods we have a number of stock epithets. The god's

γένος is phrased either with patronymics,¹² or with other expressions of origin, or with participles and relative clauses. The places associated with the god are phrased with ethnical epithets (which are also ἐπωνυμίας of the god), participles, relative sentences, or with εἴτε εἴτε, ἢ ἢ and a mention of the place.¹³

The invocation of the god can be followed by a klesis (see Chapter I); we can also find a prooemium with a verb, such as καλῶ, ὕμνω, αἰῶ and the like,¹⁴ or a verb of greeting (χαῖρε).¹⁵ In the prooemium the god is either directly

invoked, or the poet invokes the Muses to sing in praise of the god.¹⁶ The second part, the Begründung, contains

various items; it is mainly the reason for the invocation of the particular god: a mention of the god's "potentia" or "natura"¹⁷ (in relation to the following demand), or a mention of past services rendered by the god to his devotee

("Hypomnese"),¹⁸ or any other link between the god and

mortals;¹⁹ it can also be the reason for the following

demand;²⁰ a dedication or an offering to the god can also

be described in this part.²¹ These items are not always

a separate part, but they are mixed with the elements of

the invocation or the prayer, or they are implied by

certain words.²² In hymns whose main purpose is praise

of the god, this part is a narrative, or a eulogy of his

power and nature.²³ The transition to the second part is achieved in various ways:²⁴ by γάρ, δέ, νῦν αὖτε, εἴ ποτε, εἴ, ὥσπερ, or by a syntactic connection with the preceding part by vocatives, participles or relative sentences, or there is no connection (asyndeton). A hymn commonly concludes with a prayer which can include a promise of thanksgiving gifts to the god or for a lasting praise by the petitioner.²⁵ The prayer is a demand for a particular service or for help.²⁶ Another distinction is between the prayers that look to the individual alone,²⁷ and those that look to the good of the community.²⁸ A higher stage is reached when moral and spiritual qualities become the object of prayer.²⁹ The demand is phrased with imperatives, optatives, μή + subjunctives, infinitives.³⁰ Various verbs of praying, such as εὐχομαι, ἱκετεύω, λίτομαι, αἰτοῦμαι, can also be employed. The transition to the prayer is commonly achieved by νῦν, ἀλλὰ, ἀλλ' ὦ, καὶ νῦν, ἀλλὰ νῦν.³¹ At the end we can find a repetition of the beginning, a new invocation, so that the hymn assumes a circular shape.³² We can also find an AMEN, such as "ὦδε ταῦτ' εἶναι".³³ Certain kinds of hymn contain a refrain.³⁴ Throughout the hymn (mainly in the invocations) we find exclamations, such as ὦ, ἰὼ.³⁵ This is a general picture of the structure of a hymn. Variations and details will be discussed in the following chapters. In style the Greek hymn is marked by solemnity and elevation. Some of the preserved hymns also show great beauty. To a great extent we find conventional techniques: traditional vocabulary,³⁶ participles,³⁷ relative clauses; the epithets of the gods are often ὀνόματα διηλὰ.³⁸ Articles

are avoided.³⁹ The ὄγκος in the vocabulary is mainly achieved by the employment of new and rare words, epic words, heavy compounds.⁴⁰ Ornamentation mainly consists of picturesque adjectives, ornamental adjectives,⁴¹ metaphors, similes, personifications. Repetitions (anadiplosis)⁴² in the invocations and the prayers is another characteristic of the Greek hymn. Another characteristic of the hymnal style is the use of propitiatory words and εὐ- compounds.⁴³ (On the style of the three tragedians it is useful to consult F.R. Earp, The Style of Aeschylus, Cambridge, 1948; W.B. Stanford, Aeschylus in his Style, Dublin, 1942; F.R. Earp, The Style of Sophocles, Cambridge, 1944; W. Breitenbach, Untersuchungen zur Sprache der Euripideischen Lyrik, Stuttgart, 1934; S. A. Barlow, The Imagery of Euripides, London, 1971; D.M. Clay, A formal analysis of the vocabularies of Aeschylus, Sophocles and Euripides, Part i, Minneapolis, 1960, Part ii, Athens, 1958.)

Our evidence for hymnal songs consists either of poems composed for a particular cult or a religious event, or of poems which are literary exercises. Moreover hymnal passages are also found within poems which have not always a religious character.⁴⁴ In all of them we find common elements and this implies that they follow a certain tradition⁴⁵, either to a large or to a^a smaller extent. This evidence is the following:⁴⁶

1. The Homeric hymns : they were more literary and less devotional (cf. A.-H.-S. lxxxvi). When and how they were recited has been much disputed and without a certain result (A.-H.-S. xciii). The usual view that they were preludes to the recitation of *ῥαψωδίαι* is refuted by Allen-Halliday-Sikes, who believe that this applies to some of the short hymns only (cf. xciv). The view that all of them were prooemia to the recital of epic poems at *ἀγῶνες* and festivals, praising the god in whose honour the festival was held, is maintained by Edelstein, Asclepius, vol.ii, p.210, N.J.Richardson, The Homeric hymn to Demeter, Oxford, 1974, pp.3f, Schmid-Stählin, GGL I.1, pp.232f, Keyssner, p.9; cf. also Plut.de mus. 6.1133c : Τά γάρ πρὸς τοὺς θεοὺς ὡς βούλονται ἀφοσιωσάμενοι, ἐξέβαινον εὐθύς ἐπὶ τε τὴν Ὅμηρου καὶ τῶν ἄλλων ποίησιν. δῆλον δέ τοῦτ' ἐστὶ διὰ τῶν Τερπάνδρου προοιμίων. The rhapsodic prooemia have the same function as the kitharodic ones (cf. Gr.L.P., pp.23,130). The date of the Homeric hymns varies : it starts from the last stage of the epic period and goes down to the late Hellenistic (cf. A.-H.-S. cix).⁴⁷

2. Lyric poetry : In this category we find all types of lyric (literary) hymn and also some Carmina Popularia,

which are hymnal in character (cf. PMG 849, 854, 858, 860, 871,⁴⁸ 872, 879, 880), as well as some Carmina Convivialia (cf. PMG 884, 885, 886, 887). Choral songs in general were in origin and character largely religious (cf. Gr.L.P., p.11). Hymns in monody⁴⁹ were not commonly composed for a ceremony, but they were songs among friends, or personal prayers (cf. S. and A., passim and Gr.L.P., p.131). The Archaic period is marked by lack of evidence, as far as devotional cult-hymns are concerned, with the exception of some fragments. The epinikian odes are important to our research; as Bowra says (Gr.L.P., p.282) : " they were written in the first place for men, the circumstances of performance at a temple or feast or festival brought them closer to Hymns and called for myths as appropriate to their new functions". In Lyric poetry we often find hymnal passages within longer poems (cf. Keyssner, p. 4).

3. Hymns inscribed at Delphi : cf. Fairbanks; O.Crusius, Die delphischen Hymnen, Göttingen, 1894; J.U.Powell-E.A.Barber, New Chapters in the History of Greek Literature, Oxford, 1921, pp.41-54; C.A. pp.141, 149, 162, 164, 165 ; Gr.Chorus, pp.194-97; BCH 17 (1893) 561ff, 569ff, 584ff; 18 (1894) 345ff, 363ff; 48 (1924) 97ff; 49 (1925) 104ff; 50 (1926) 264ff; 51 (1927) 423ff. They are worship hymns, composed for the festivals at Delphi and they are dated from the 4th cent. to the 2nd cent. B.C.

4. Hymns inscribed at Epidaurus : cf. Maas, Ep.hs.; C.A. p.132, Edelstein, Asclepius; Wilamovitz, Isyllos von Epidauros, Dublin/Zürich, 1967 (Berlin, 1886); Gr.Chorus, pp.195-97, 151. They are cult-hymns to various gods. Our list includes the paeon to Apollo and Asclepius of Isyllos,

the hymn to the Mother of the gods , to Pan, to Hygieia. They are dated from the classical period down to the Hellenistic period.

5. Hymns inscribed at other places : Hymnus Curetum: cf. O.A.p.160; M.L.West, The Dictaeon Hymn to the Kouros, JHS 85 (1965) 149-59 ; J.E.Harrison, Themis, 2nd ed., Cambridge, 1927, pp.1-29. Paean Erythraeus: cf. C.A. p.136; Gr.Chorus, p.151; Edelstein, Asclepius, vol.ii, p.200, 203; Powell-Barber, op.cit., pp.41-54 (passim). The former is dated to the end of the fourth or the beginning of the third cent. B.C., the latter to the fourth cent. B.C.

6. The Orphic hymns : cf. A.Dieterich, De hymnis Orphicis capitula quinque, Marburgi, 1891= Kl.Schr. (1911) 69-110; RE 18.2, s.v. Orphische Dichtung. They were composed or collected in the late antiquity for orphic congregations, and were not merely literary products (cf. Dieterich, op.cit., p.24, RE 18.2, 1332).

7. Hymns and prayers in Aristophanes, which are generally agreed to repeat cult-songs (cf. Horn and Kleinknecht).

8. Homer and Hesiod : they are important for our research not only for the patterns of prayers and apostrophes to divine beings and epic heroes, but also for myth and for vocabulary : cf. Beckmann ; D.Müller, Götteranrufungen in Ilias und Odyssee, Rh.M.78 (1929) 35-53 ; 79 (1930) 7-34; P.Friedländer, Das Proömium der Theogonie, Hermes 49 (1914) 1-16 ; Fr. Pfister, Die Hekate-Episode in Hesiods Theogonie, Philol. 84 (1929) 1-9.

9. Magical Papyri : cf. Preisendanz ; F.G.Kenyon, Greek Papyri in the British Museum, London, 1893, vol.1, pp.62-125; M.Nilsson, Die Religion in den griechischen Zauberpapyri,

Bull. de la société royale des lettr. de Lund 1947-8, Lund, 1948; A.J.Festugière, L' idéal religieux des Grecs et l' Evangile, Paris, 1932, pp.281-328 (" La valeur religieuse des papyrus magiques"); cf. also Kern, vol.iii, pp.212-230 ("Magie"). In these incantations and the hymns and prayers we find common elements, especially in the invocations. The Magical Papyri, though are dated to the late antiquity, preserve old formulae and in this matter tradition is strong. They are important to the study of popular religion of that time.

10. Greek prose also provides us with evidence related to our subject,⁵¹ e.g. Herodt.6.61, Plato, Rep.3.394a, Sympos. 197c-d, Phaedr.237a, 257a-b, 279b-c, Phileb.12c, Tim.48d, Demosth.18.1, Lycurg.Leocrat.1-2, Xenoph.Instit.Cyr.3.3.21, 4.1.2, 8.7.3, Anab.3.2.12, Oecon.6.1, Cyneg.6.13, etc.

Post-classical poetry is excluded from our research (for instance Kallimachus' hymns, Kleantes' hymn to Zeus),⁵² except for the inscribed hymns mentioned, which were associated with worship. Most of our evidence, however, is literary,⁵³ and this implies certain individual features. This becomes obvious, if we analyse the evidence we possess. Traditional are the features found in most examples. But not all of the poems contain the same features, and the same features are^{not} always phrased with the same manner (even in the hymnal songs of the same poet). We also find features which appear to be rare in our evidence, or even unique. This must not necessarily be taken as an innovation, since our evidence does include a high proportion of cult-songs.

The hymns and prayers to divine beings in Greek Tragedy, and in particular in Euripides, have not been systematically investigated, so far, as far as their composition techniques and relation with tradition are concerned. In 1901 Er. Adami published his dissertation, which is a considerable and elaborate collection and discussion of the hymnodic elements and techniques; on that basis he analyzes three hymns to Dionysus from Greek Drama (Soph.Anti1115, Eur.Bacch.the parodos, Ar.Ran.324). In 1903 C.Ausfeld published his dissertation, which is an illustration of the elements and techniques of the Greek prayer (hymns are excluded), with references to Tragedy as well. In 1924 we have R.Knoke's dissertation, which is the preliminary work on the subject; he does not examine all the hymns in Greek Tragedy, nor does he classify the material, and his analysis is not detailed. Of particular interest is his Prolegomena, in which he traces the origin of the hymn to the incantation, through an examination of several passages from Aeschylus. In 1931 P.E. Pfiffner's dissertation appears, in which he investigates the function of the instinctive, short appeals and apostrophes to gods, which he classes into three groups : Götter-"Anrufe", Schwur oder Beteuerung, and Beschwörung. Hymns and liturgical prayers are excluded. At a very late stage of my research I came across the unpublished dissertation of the late J.A. Haldane, The Greek Hymn with special reference to the Athenian Drama of the fifth century, Ph.D. 1963, King's College London. In the first volume she deals with the Greek Hymn in detail, in four chapters : 1. The Terminology of the Greek Religious Song. 2. The Performance of the Hymn. 3. The Form and Content of the Hymn. 4. The Hymn in the worship of the

Individual Gods (including a section on the Hymenaeal). There follows an Appendix with a list of the principal hymns and passages in the hymn-style discussed in chapter 4. In the first volume, as she says, she assembles and organizes the work already done by several scholars and also develops it. In the second volume she examines the hymns in Greek Drama (including Aristophanes) with reference to two criteria: the function of the Chorus and the dramatic purpose of the hymn. She classifies the material into a general scheme : kletic hymns, hymns of prayer and hymns of praise. To each dramatist she applies different methods to organize the material under more specific groups : from Aeschylus she examines examples from each of the tragedies in turn without any superimposed scheme ; from Sophocles she analyzes three "hyporchemata", two "processional" hymns, two hymns " of a more philosophical tone", two hymns from the Philoktetes, and three from the Oedipus Coloneus; in Euripides she distinguishes several different types : hymns of prayer (including kletic hymns) or rejoicing, narrative hymns, hymns of a more philosophical tone (πεπλασμένοι or φυσικοί), hymns of an ironical, satirical or otherwise unorthodox manner ; the hymns in the Bacchae and an ode from the Medea (824ff) are treated separately. It is a very elaborate dissertation whose principal aim is different from the principal aim of the present research. Dr. Haldane does not examine the hymns from Drama in detail, as far as their structure, style and phrasing of the elements and other material are concerned, nor does she classify the whole material according to a superimposed scheme, which clearly shows the methods of composition and relation with tradition and lyric poetry of the

dramatists. Thus she examines certain passages which are not hymnal (either in structure or in purpose). She does not also proceed further, to examine passages addressed to non-divine beings.* So far no systematic work has been done on

the exploitation of hymnodic techniques in passages where non-divine beings are addressed. As far as the three tragedians separately are concerned we have the following works:

i) V.Langholf, Die Gebete bei Euripides und die zeitliche Folge der Tragödien, (Hypomnemata 32), Göttingen, 1971. It

is an investigation of the form, the typology and dramatic function of anything addressed to a deity, personified abstraction and cult-object; the results led him to dating the plays and to discussing Euripides' spiritual and religious evolution. His approach to the subject is different from the approach of the present research. ii) R.Hölzle,

Zum Aufbau der lyrischen Partien des Aischylos. Untersuchungen über die Bedeutung religiösen Gedanken - und Formengutes für die Gliederung der Lieder, Diss. Freiburg, 1934.

He mainly deals with the content of the passages under examination, which he classes into the following groups : Segenslieder, Totenklagen, Totenbeschwörungen, Hiketidengebete,

Die Gebete der Sieben und der Orestie.iii). J.H.Ramsey, On the Forms and content of Aeschylean Prayer,Diss. (M.A.)

Fordham University, New York, 1942. I have not been able to

find a copy of this dissertation.iv). J.S.Creagh, The Content and Form of the Prayers in Sophocles,Diss. (M.A.)

* The passages which Haldane and Knoke include in their dissertations will be mentioned in our analysis with remarks on their research.

Fordham University, New York, 1939. He classifies the prayers according to the demand they contain and mainly deals with their content and the dramatic context. The chapter on the structure of the prayers (pp. 52-57) is not extensive. Papers on individual passages in the plays of the three tragedians will be mentioned in the analysis of the particular passage. The material under examination will be classed into groups according to the ancient classification rules, as given by Menander and Proclus:⁵⁵ kletic hymns, euctics, hymns of praise (μυθικοί , φυσικοί), hymns to abstractions (πεπλασμένοι), ἐγκώμια (of mortals, places); pro - pemptic (to men) and thanksgiving hymns are included in the above groups accordingly. This is, however, a general scheme of classification. A subdivision according to the manner of their performance, to their content, to the god praised , or to the insertion of a particular ἐφύμνιον , is the following : προσόδιον , παιάν , διθύραμβος , ὑμέναιος.

The term "hymn" is used in its generic sense. It is difficult to classify hymnal songs.⁵⁶ Menander (p.333) speaks of μικτοὶ ὕμνοι , a combination of two or three or of all the types of hymn. Songs addressed to non divine beings will be classed into the same groups, as the songs addressed to divine beings.⁵⁷ In the following chapters I shall investigate the various types of Greek religious song found in Tragedy and their relations with tradition.

CHAPTER I

KLETIC HYMNS AND SUBTYPES

Kletic hymns are invocatory hymns which summon the god to leave his present abiding-place (cf. Smyth, xxxii). Their principal feature is a request for epiphany of the god¹. The background of kletic hymns is the incantation (ἐνῳδία), in which a god was invoked to come and impart his power to that which the mortal desires². They belong to the class of "subjective" hymns³, and this class is older than the class of the "objective" hymns⁴; such appeals developed to a praise of the god later.⁵ We have three classes of kletic hymns:

A) those which contain a demand for a particular service ("come and do that"); B) those which contain a request for epiphany only ("come and be present, in order to attend something or to join us in a song or a dance"); C) devotional cult-hymns, which contain an appeal for manifestation at a festival or a cult-place and a prayer for blessings. In class C) we have appeals on behalf of the community. Classes A) and B) are either the same, or they are personal prayers.

Kletic hymns may be accompanied by some "actio sacra"; they may possibly be uttered in front of the god's statue, an altar, or any other symbol⁶. Hymns of class C) were uttered at festivals or other religious ceremonies. We know about two festivals, the Θεοβάνια⁷ at Delphi, in which the epiphany or ἐπιδημία of Apollo was celebrated, and the Θεοξένια⁸ at Delphi and other places, in which the gods were invited to cult-meals. The ἐπιδημία (παρουσία) of the god at a particular cult-place is achieved through kletic hymns⁹.

The gods also manifest themselves and help mortals in battle and all emergencies¹⁰, or, in the case of the Dioskouroi, on the sea¹¹. The gods may also be invoked to appear in person and collect a thanksgiving offering (cf. Herodas, IV; see also R. Wunsch, Ein Dankopfer an Asklepios, Arch. für Rel. 7 (1904) 95-116). The belief in such epiphanies was widely spread. As Page says (cf. S. and A., p. 18): "The intervention of divinity in response to prayer was commonly held to be manifest through visible or audible tokens, such as the sound of thunder or phenomena subject to the art of augury". And at p. 40: "The notion of epiphany, in the restricted sense of the appearance of divinity on earth in human form, visible to waking mortals, is already common in the earliest records of ancient Greece". See further Herodt. 6.61.4, 8.36-39, Paus. 6.26.1, 8.10.8f, Diod. 4.3. In the literary evidence we possess, we find a response to appeals for epiphany or for help, through manifestation or tokens: cf. Il. 1.43ff; 357ff, 5.121ff, Od. 2.267ff, 13.221ff, 20.102ff, Pi. Ol. 1.71, Isth. 6.49, Bacchyl. Dith. 17(16).67ff. Cf. also Sapph. 1 with S. and A., p. 18, Alcaeus 34, and Pi. Nem. 10.49 (with the Commentaries of Farnell and Bury, ad loc.). There are four categories of divine epiphanies (cf. RE Suppl. 4, 282 and S. and A., pp. 40f). Apart from these epiphanies we hear of the intervention of gods in human affairs in historical times (cf. RE Suppl. 4, 293f) and for remedies through divine epiphanies, especially of Asclepius (ib. 295).

According to Menander a kletic hymn consists of the epiklesis, commonly followed by a prayer (see pp. 335f).

A number of places associated with the god invoked are simply mentioned, or they are possibly described, and thus the hymn becomes longer (pp. 334f; cf. also Smyth, xxxii: "so common was this feature that it degenerated into a mannerism, which is imitated by Aristophanes in Nub. 270ff"). Typical kletic formulae are: $\mu\acute{o}\lambda\epsilon$, $\epsilon\lambda\theta\acute{\epsilon}$, $\lambda\alpha\iota\nu\epsilon$, $\lambda\alpha\nu\eta\delta\iota$, $\delta\epsilon\upsilon\rho\omicron$ or $\delta\epsilon\upsilon\tau\epsilon$ ¹², in association or not with the verb $\kappa\alpha\lambda\epsilon\acute{\iota}\nu$ (and the like)¹³. Another kletic formula consists of the verb $\kappa\alpha\lambda\epsilon\acute{\iota}\nu$ plus a preposition, and this is an invitation to the god to participate in an event (cf. Ar. Thesm. 1136, followed, though, by a klesis, O.h. 46).

Our evidence offers the following examples of kletic hymns:- Class A): Sapph. 1 (cf. S. and A. pp. 15-18, Gr.L.P. pp. 198ff, A. Cameron, Sappho's prayer to Aphrodite, H.Th.R. 32 (1939) 1-17; Sapph. 17 (cf. S. and A., pp.61f), Anacr. 357 (cf. Gr.L.P. pp. 283 f), Ar. Eq. 581¹⁴, Lys. 1262, Ran. 386. Class B): Ar. Ach. 665, Eq. 551, Nub. 563; 595, Thesm. 312; 1136; 1148, Lys. 1296, Ran. 324; 399; 674; 875. Class C): all Orphic hymns¹⁵, which are strictly kletic (1, 6, 7, 11, 12, 14, 16, 18, 25, 27, 31, 33, 40, 41, 42, 43, 44, 45, 46, 47, 51, 52, 53, 55, 58, 61, 62, 67, 71, 72, 75, 76, 79, 80, 81, 82, 85), Philodamus' hymn¹⁶ (C.A. 165; composed for the festival of the $\Theta\epsilon\omicron\delta\epsilon\nu\alpha$ at Delphi), the hymn of the Curetes (C.A. 160), Limenius' hymn (C.A. 149); apparently Paeon Delphicus 1 (C.A. 141) is also a kletic hymn, because of its similarities to Limenius' hymn; Paeon Erythraeus (C.A. 136). Aristonoos 1 (C.A. 162) is not kletic in the strict sense of the term. It greets the god as he reached Delphi (apparently was composed for the festival of the $\Theta\epsilon\omicron\delta\alpha\nu\alpha$). As Limenius' hymn (and possibly Paeon Delphicus 1)

celebrates the coming of Apollo with a demand for epiphany (see also above, n. 9), so, in Aristonoos, the formula ἐθένοῦς has probably the same function. Sapph. 2 is also classed here (cf. S. and A., pp. 39-44, Gr.L.P., pp. 196ff). Alcaeus 34 is also a kletic hymn. We do not know whether this song is a prayer before setting out to sea or even at sea, or it was composed for a festival of the Dioscuroi (see S. and A., p. 266, Gr.L.P., pp. 167f). It starts with a klesis, but we do not know whether it concluded with a particular demand. The long middle section rather suggests that it was composed in praise of the D. For Alcaeus' hymn to Apollo (307 L.-P.) see Introduction, n. 49; it belongs to class C). It is worth mentioning that in Homer we do not find such appeals.

In Greek Tragedy we have the following examples:-

Class A): A. Sept. the parodos (ll. 109ff); Soph. El. 110, Ant. 1115, OT the parodos (ll. 159ff), Eur. Ion 452, Hel. 1495, Pho. 676, Bacch. (519) 550, [Rh.] 224. Class B): Soph. Aj. 693, Eur. HF 781, Hel. 164. We also find a number of short kletic appeals. Such appeals are not hymns (not even short hymns); they are instinctive prayers with a few hymnal features and klesis. Such prayers are:- Class A): Soph. OC 1091, Eur. Alc. 86, Or. 1299, Bacch. 1017. Cf. also Tim. Pers. 202; 237. Class B): A. Suppl. 630, Eur. Kretes fr. 5.4 (Cantarella), Bacch. 582. Class C): Hom.h. 24, the prayer of the Elian women (P.M.G. 871). Some poems also start with a proemium of the kletic type: Pi. Nem. 3, Dith. fr. 75, Paean Delphicus 1, Limenius, E.h. to the mother of the gods.

Subtypes of kletic hymns are those appeals in which the god is invoked to "listen"¹⁷ or to "look"¹⁸; this is a request for the god's attention in order to grant the petitioner's demand. According to common notion, the gods are not ever-present; hence they must be made to listen from afar¹⁹ (cf. Il. 16.515, A. Eum. 297), or to look down from Olympus. In Homer, where appeals of the type "listen" are abundant, the gods respond to them several times by appearing on earth, in order to fulfil the demand (cf. Il. 1.43ff, Od. 2.267ff). Typical formulae of these appeals are: κῆρυκεν, ἰδεῖν and the like²⁰. We have three classes of such appeals:

- a) "listen" or "look" and "do that",
 - b) "listen" or "look" simply,
 - c) appeals of the type "listen" and a prayer for blessings; they are associated with religious ceremonies.
- To class a) belong: Il. 1.37; 451, 5.115, 10.278; 284, 16.514, Od. 3.55, 4.762, 6.324, 9.528. Bacchyl. Dith. 17(16). 52ff. To class b) belong: Od. 2.262, Pi. Ol. 14. To class c) belong: Hom.h. 8 (see A.-H.-S. 384f), O.hs. 2, 4, 8, 13, 15, 17, 22, 28, 30, 32, 39, 63, 69, 78, 87.

In Greek Tragedy we have the following examples:—

class a): A. Suppl. 77; 144; 524; 808, Cho. 800, Eur. Med. 1251. Class b): A. Suppl. 1; 168. We also find a number of short appeals of the type "listen" or "look":— Class a): A. Sept. 626, Suppl. 1030, Cho. 476. Class b): A. Sept. 104; 481, Suppl. 625, Cho. 398; 405, Eur. El. 1177. It is worth mentioning that in Sophocles no appeal to gods of the type "listen" or "look" occurs in the lyric parts, and from Lyric

poetry the examples are a few only (we have, though, several short fragments from Lyric poetry where such formulae occur, but such passages are excluded from this research). In Homer appeals of the "listen" type are many, but appeals of the "look" type are not found. Some poems also start with a prooemium of the "listen" type: cf. The. 1-14, Solon 13, Pi. Nem. 7.

Another type of appeals is a combination of two formulae: "come" with "listen" (or "look"), and "listen" with "come". The god is invoked to come in order to hear what the petitioner is saying, or to see where he is to help; or the reverse: he is invoked to pay attention and then to come in order to help. Such appeals are not many: Il. 23.770, A. Sept. 109, Suppl. 630, Pi. Dith. fr. 75, O.hs. 3, 9, 29, 34, 35, 36, 48, 49, 50, 54, 56, 59, 60, 66, 68, 70, 74, 83; cf. also Anacr. 357; cf. further Plato, Leg. 4,712b: θεὸν δὲ πρὸς τὴν τῆς πόλεως κατασκευὴν ἐπικαλῶμεθα· ὁ δὲ ἀκούσειέν τε, καὶ ἀκούσας ἴδως εὖμενός τε ἡμῖν ἔλθοι συνδιακοσμήσων τὴν τε πόλιν καὶ τοὺς νόμους.

Kletic hymns and their subtypes have the same structure. The invocation of the god follows the traditional patterns (cf. Menander, p. 335, Introduction, p. 5) plus the formula ἐλθεῖν, κλύειν, ἴδεῖν. Since the god is invoked to appear or to pay attention or to look upon the petitioners, the emphasis is put upon the places where he may be at the moment of the supplication (see also above, p. 19). In kletic hymns the klesis can be accompanied by a reference to the manner in which the worshipper desires the god to

appear. This is either the manner in which he is asked to manifest himself on earth²¹, which, together with the klesis forms a prayer (it is phrased with participles, adjectives or other expressions), or the manner of his journey (phrased with participles)²², or again a request to appear accompanied by other divine beings²³. The appeal may also be accompanied by propitiatory adjectives, such as ἱκετικῶς, εὐμενῆς, ἡρόδοτος, εὐδοκῶν etc.²⁴ Between the invocation and the particular demand we may have the Begründung (see Introduction, p. 6). In these appeals it is commonly a "Hypomnese" (see Introduction, p. 6), or another link between the god and the petitioner, or the god's power simply; it may also be a dedication²⁵; or the reason for the particular demand (see Introduction, p. 6). In kletic hymns of class C, this part is a mythological narrative ("pars epica", see Introduction, p. 5), or the god's εὐσεία or δύναμις (see Introduction, p. 5). In such hymns we have no demand for a particular service. For the transition to the second and third parts, see Introduction p. 7 . A kletic hymn may lack the third part. The prayer is restricted to the klesis with a participle (see above), or a predicative adjective. Kletic hymns of class B) may have no other demand, apart from the klesis. Kletic hymns and their subtypes may also lack the second part²⁶. In appeals for a particular service we may have a promise for thanksgiving presents to the god by the petitioner (see Introduction, p. 7). The klesis ("come", "listen", "look") can be in the imperative, optative (see Introduction, p. 7), infinitive²⁷, or participles. The tense is either the present or the aorist, according to

grammatical rules²⁸. The appeal may be addressed to one god²⁹, to two or three³⁰, or more gods³¹; we may also have a collective invocation³². When many gods are invoked, their names are quoted with καὶ and τε³³.

This is a general picture of kletic hymns and their subtypes. Specific points will be discussed in the following analysis of the passages from Greek Tragedy. As a type-specimen for our analysis, I shall take a kletic hymn from Lyric poetry (Alcaeus 34) and an appeal from Homer (Il. 16.54).*

* In the notations, implied elements are cited in (); missing elements are indicated by -; a blank space means that an element does not exist in the particular case.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLISIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Κάστορ Πολύδευκες	Διός Λήδας	—	ἱμοι οὔ κατ' εὐρηαν θράσιμοντες λάμπροι.... φέροντες....	νάσον Πέλοπος	λίποντες προφάνητε	—	(οὔ κατ' εὐρηαν....)	?	?

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
(ἄναξ)	—	—	ἄναξ	ὅς...Λυκίης ...εἴς... Τρούη	κλυθῆ		δύνασαι δέ ἔλκος μέν γάρ ἔχω...	ἄκυσσαι κοίμησον δός	—

ION 452-491*

I n t r o d u c t i o n

Xouthos has just come back from his visit to Trophῴios and is now entering the temple of Apollo in order to receive the god's prediction. At ll. 422ff he asked Kreousa to pray to gods for εὐτεκνία in front of the altars. Kreousa promised to do so. At l. 452 (first stasimon) the Chorus, consisting of Athenian women, Kreousa's escort, implore "their" Athena to come to Delphi with her sister Artemis, to implore their brother Apollo to be merciful to the Erechtheidae. In the antistrophe we have a eulogy of child-bearing and -rearing: "to possess children in one's family is a permanent source of happiness"¹. In the case of their king and queen, this statement makes the preceding demand more imperative: they have everything in life except for a successor (cf. also l. 307). The kletic hymn, in forty lines, is not complete. In the epode we have an apostrophe to Pan and his cave, "where a baby was born and left to be the food of beasts". It is "ein Lied für sich"², inspired by ll. 338ff. Our kletic hymn is a prayer on Kreousa's behalf, as she is praying in front of the altars. It could be a monody of Kreousa, but it is not a strictly personal prayer, since it concerns the royal couple of Athens. It is on behalf of the royal line of Athens, and consequently on behalf of Athens. Apparently the Chorus are showing their sympathy with the royal couple of Athens, and in particular with their queen. It is a

* Both Haldane and Knoke analyze this hymn; Haldane, unlike Knoke, does not notice that it is continued in the antistrophe.

prayer uttered by women, addressed to female deities, for the sake of a woman. In this case Apollo's support is necessary. It is worth noticing that he is not apostrophized directly. A little earlier (ll. 384ff) Kreousa was accusing him and at ll. 410ff she prayed to Phoebus' mother, not to Phoebus himself. At l. 422 Xouthos asked Kreousa to pray to θεοῖς in front of the altars. It is natural for the Athenian women to call on the πολιούχος of their city, even though they are far from it. It is a matter which concerns the descendant of Erichthonius whose birth is associated with Athena (cf. ll. 267ff), and thus it concerns the city of Athens too. Athena is summoned to come to Delphi with Artemis; as sisters of Apollo they could intercede with him in favour of the Erechtheidæ. Both are virgins, the first as a war-goddess, the second as the goddess of hunting; but both are also concerned with child-bearing and -rearing. Athena as a city-goddess is interested in the life and growth of family³. Artemis is particularly concerned with child-birth and child-rearing⁴. She not only assists but even encourages child-birth⁵. She is mainly the goddess of women⁶. In Eur. Pho. 1060ff the Chorus wish for a son like Menoeceus for themselves and apostrophize Athena; but this is possibly due to her association with Kadmos (cf. l. 1061). Athena is mainly the πολιούχος of Athens (cf. Ar. Eq. 581, Nub. 596, Thesm. 1136). In our song this is indicated by the pronoun ἐμάν. The epithets employed for the two goddesses (ἀνελκίδυια, παῖς, παρθέναι, κόραι) stress their virginity. The subject of the prayer has to do

with maternity and in the antistrophe we have a eulogy of child-rearing, something which neither of the goddesses has experienced: cf. Ar. Thesm. 118 (Artemis) ἀνηρολεχῶ ,

O.h. 36.4 (Artemis) ὠδίνων ἀμύνητε , Telestes 805 P.M.G.

(Athena) αἰ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀνένειμε κλωδῶ;
in Hom.h. 5.8 ff both of them have chosen virginity.

Kreousa is supposed to be an ἀνελεύθρια too, from the view-point of being childless, as the two goddesses; but she desires to have a child. The epithet κασίγνηται (Φοίβου) shows their kinship with Apollo, and thus they can intercede with him, since the Chorus hesitate to appeal to him directly. The epithets of the goddesses in this hymn indicate some of their specific attributes which suit the subject of the prayer (see Introduction, p. 6), and also of the antistrophe; they do not indicate their principal functions. This is the only case where the two goddesses are summoned together. Apart from the above-mentioned reasons for this, there is one further reason: the two goddesses were worshipped together at Delphi under the title λευκαὶ κόραι , and there were two temples for them inside Apollo's sacred area (cf. Diodor, Fragmenta libri xxii.9.5)⁷. The two goddesses are summoned together with other gods in A. Sept. parodos, Soph. OT 159, OC 1085, Ar. Nub. 595, Thesm. 312. Appeals to Athena are usually made for help in battle, for protection, peace, prosperity: cf. Il. 5.115, 6.305, 10.278, Od. 4.762, 6.324, A. Sept. 127; 164, Soph. OT 159; 187, OC 1090, Ar. Thesm. 1136, Carm. Conv. 884, Hom.h. 11, O.h. 32. In Euripides prayers to her are made

for help in battle and for protection, under her functions as a war-goddess and as the *πολιούχος* of Athens: cf. Heraclid. 770, Suppl. 1227, Pho. 1372. Appeals to Artemis are usually made for help in battle, to avert evil, for peace, for aid with child-birth, as a guardian of maidenly virtue, as a bringer of swift death to women: cf. Od. 18.202, 20.61, The. 11-14, A. Sept. 146, Suppl. 144; 1030, Soph. OT 159; 206, OC 1092, Ar. Lys. 1262, O.h. 36. In Euripides, for help in a difficulty (cf. IT 1082, 1398, IA 1521, 1570: in both plays she is selected because of her role in the play); to avert evil in a state of war: Pho. 151; 191. This is the only case among our evidence that the two goddesses are appealed to for a matter concerning the gift of maternity. The selection of the epithets employed shows that they are not summoned as the goddesses of child-bearing and -rearing, but mainly as the virgin sisters of Apollo, whom the appeal of the women on behalf of a childless lady may affect. Athena is also apostrophized because she is the *πολιούχος* of Athens⁸.

S t r u c t u r e

Part i: invocation of Athena at the beginning with the pronoun *σέ* (cf. also A. Sept. 128; 135; 145, Soph. OT 159, Ar. Thesm. 317)⁹, epithets, then her name in the accusative (invocation with epithets first and then the name of the god is also found in Sapph. 1, Anacr. 357, A. Sept. 128 ff, Soph. Ant. 1115, Ar. Eq. 551, Thesm. 1148, Aristonoos 1, O.hs. 16, 18, 55, etc.), a verb of praying: *ἐκτεύω* (we also find a verb of praying in the epiklesis in Sapph. 1, Pi. Nem. 3, Ar. Thesm. 312, O.hs. 1, 41, 72,

etc. - λίσσομαι in all the examples - ; we find the verb ἵκετέω in Ar. Thesm. 1148). Her γένος comes next, which in fact is her birth-myth in brief¹⁰, in a participial clause (for the phrasing of the god's γένος, see Introduction, p. 6). It is only in two O.hs. where we find a similar phrasing of the god's γένος :- cf. O.h. 30.6: Διὸς καὶ Περσεδονείης ἁρρήτοισι λέκτροισι τεκνωθεῖς ; 71.2: ἣν παρὰ Κωκυτοῦ προχοαῖς ἐλοχεύσατο σεμνὴ Περσεδόνι λέκτροις ἱεροῖς Ζηνὸς Κρονίου)¹¹. A second invocation of Athena follows, where we find an ἐπωνυμία of the goddess with an epithet, and this is in the vocative (we also find a second invocation of the god in Soph. Aj. 693, Ar. Eq. 551, Thesm. 1136; 1148, in many O.hs.; in most of the above examples it is also accompanied by the exclamation ὦ, and it always appears with the klesis). There follows the klesis in the imperative (we also find the klesis after the invocation in Anacr. 357, Ananias 1, Soph. OT 159, El. 110, Ar. Eq. 551; 581, Ran. 324, Hom.h. 24, O.hs. 11,27. : In most of the extant kletic hymns the klesis is in the imperative too); the place she is summoned to visit appears with the klesis and it is in the accusative (cf. also Pi. Nem. 3.1ff, Dith. fr. 70c, Hom.h. 24, Tim. Pers. 238, Hymnus Curetum, etc.)¹². Then, we have the manner of her journey phrased with a participle (this element appears to be rare:- in Sapph. 1 a past epiphany of the goddess is described: ἤλθεσσι | ἄρμ' ὀησδευέζαισα; in Alcaeus 34 we have the usual manner of epiphany of the D.)¹³. Her haunt is associated with the participle νταμένα, phrased with a genitive (for the phrasing of the god's haunt, see Introduction, p. 6 ;

in some examples the god's haunt is fixed to the klesis: cf. Alcman 55, Alcaeus 34, Soph. Aj. 693, Ar. Lys. 1296, O.h. 80.2. Here it is associated with the element expressing the manner of her epiphany; in Sapph. 1 it appears in the mention of the past epiphany of the goddess). There follows a short description of the place she is summoned to visit¹⁴ (we have the same in Sapph. 2, Limenius 1. 1; in Ar. Thesm. 1148 the relative clause οὗ δῶ applies to the place the goddesses are summoned to visit, though not describing it). Part i concludes with a new epiklesis of Athena (a personal pronoun only) and of Artemis (we also find a repetition of the epiklesis in A. Sept. parodos, Soph. Ant. 1115, Ar. Thesm. 1148, Lys. 1262, many O.hs., and this is at the end of the hymn. In Soph. OT 159 we have a repetition of the klesis at the end of Part i); in our passage the repetition of the epiklesis before the prayer is due to the invocation of another god. In Limenius Apollo is at first invoked to appear - cf. 1. 21: βαῖνε - and at the end of the poem, in the prayer, he is invoked again together with Artemis and Leto, and finally all the three are invoked to appear. In our song Artemis is invoked by her patronymic only (cf. also A. Sept. 146, Suppl. 145, Ar. Thesm. 320). In this invocation, which is in the nominative, we find some epithets; one of them (κασίγνηται Δοῖβου) shows another relative of the goddesses, besides their parents. Here a second klesis is implied: μόλετε . The transition to the invocation of Artemis is achieved by the particle καὶ (cf. also Carm. Conv. 884: Παλλὰς Ἀθηνᾶ , | ... σὺ τε καὶ πατήρ). Other songs where two gods are invoked for epiphany are:-

Hom.h. 24: the appeal is to Hestia, and then she is summoned to appear $\sigma\upsilon\nu \Delta\iota\acute{\omicron}$; Sapph. 128: conjoint invocation with $\tau\epsilon$; Soph. Aj. 693: separate invocations, the transition to the second being achieved by the particle $\delta\acute{\epsilon}$; OC 1091: conjoint invocation with $\kappa\alpha\iota$; the only similar to our passage instance is Limenius: Apollo is at first invoked to appear ($\theta\alpha\iota\nu\epsilon$); then he is summoned to save the city (l. 36) together with Artemis and Leto ($\sigma\upsilon\nu \tau\epsilon \theta\epsilon\acute{\alpha} \dots \omega\delta\acute{\epsilon} \lambda\alpha\tau\omega$); there follows a conjoint klesis: $\mu\acute{o}\lambda\epsilon\tau\epsilon$ (l. 45).

Part ii: the prayer: it follows the epiklesis and is phrased with a verb in the imperative and an infinitive (we also find the prayer after the epiklesis in Anacr. 357, Hom.h. 24, Soph. Aj. 693, El. 110, and, mainly, in the Orphic hymns). A new invocation of the goddesses is inserted in the prayer: $\tilde{\omega} \kappa\acute{o}\rho\alpha\iota$ (cf. also Sapph. 2, Anacr. 357, Limenius l. 36, Aristonoos l.41, O.hs. 11, 14, 27, 36, etc). The transition to the prayer is achieved by the particle $\delta\acute{\epsilon}$ (cf. also Sapph. 1, Anacr. 357, Hom.h. 24, Ar. Pax 974, Thesm. 1136, Paean Erythraeus, O.hs. 2, 3, 11, 12, 29, etc.).

Part iii: the Begründung: this is not in the middle part of the hymn, but it follows the prayer, since it is the reason for the prayer, not the reason for the invocation (see Introduction, p. 6). The reason for the invocation is implied by the epithets $\epsilon\mu\acute{\alpha}\nu$ and $\kappa\alpha\sigma\acute{\iota}\gamma\eta\kappa\tau\alpha\iota$ $\theta\omicron\iota\beta\omicron\upsilon$, which appear in the first part of the hymn and indicate the link between the goddess and the petitioner (the former)¹⁵, and the link between the goddesses and the god not invoked directly (the latter). A reason for the

prayer is also found in A. Sept. 116 (after the prayer to Zeus), Soph. Aj. 693 (after the prayer to Pan), El. 110 (at the end), OT 159 (in the middle part), Ar. Eq. 581 (after the prayer), Ran. 875 (after the prayer). Cf. also Il. 16.514 ff (ἔλκος μὲν γὰρ ἔχω). The transition to this part is achieved by the particle γὰρ (we have the same in A. Sept. 116, Soph. Aj. 693, El. 110, OT 159, Ar. Eq. 581, Ran. 875; cf. also Il. 16.514, Pi. Nem. 3.3).

In this part we also find two prayers (wishes) on behalf of themselves (εἶεν, εἰχοίμαν), and thus this part does not function as a Begründung simply; this is uncommon among our evidence. The prayer on behalf of the royal couple of Athens turns to a prayer on behalf of the Chorus.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
· Ἀδάναν (παῖς ὁ Λατογενής)	λοχευθεῖσαν παῖς ὁ Λα- τογενής	Νίκα	ἀνελείθου- αν έμάν μόλαιρα παῖς θεαί παρθένοι κασίγνηται σεμναί κόραι	· Ολύμπου (έμάν)	μόλε	πταμένα	ὑπερβαλλού- σας γάρ... (έμάν - κασίγνηται)	ἱκετεύσατε κῦραι	—

Examination of the elements and other material.

The pronoun ἐμὴν implies that Athena is the πολιοῦχος of their city and thus it also implies her cult-place. At l. 211 the same pronoun is employed for her; cf. also Pi. Ol. 5.10 (πολιόχοε), Ar. Eq. 581 (πολιοῦχε), Nub. 601 (ἐπιχώριος ἡμετέρα θεός πολιοῦχος); the same pronoun is employed by Tim. (Pers. 160) for Artemis. Ἀνελκίδυια is a hapax word. It is a negative adjective compounded with a proper name (cf. Eur. Or. 621: ἀνελκίστω). Owen in his Commentary ad loc. comments: "Athena had no mother and had never been a mother". Haldane associates the birth of Athena from the head of Zeus without the aid of Eileithyia (apparently, this is how she interprets the epithet), with the theme of the prayer, and this seems to be wrong. This epithet suits the subject of the prayer (see above, p. 29) and thus its meaning is that which the ancient sources give: "who had never been a mother", which is what the context requires (cf. Hesych. s.v. ἀνελκίδυιαν · ἄτοκον. Εὐριπίδης Ἰωνί (453); Eustath. Od. p. 1861.42: τὴν μὴ γεννήσασαν). Μάκαρ and μάκαιρα are common epithets for the Olympians in Homer and Hesiod. In A. Suppl. 524 Zeus is called μακάρων μακάρτατε. In A. Sept. 164 Athena of Thebes is called μάκαιρ' Ὀγκᾶ; in O.h. 32.2 Athena is μάκαιρα θεά. This epithet does not indicate any specific attribute of a god. Here it appears with her ἐηωνυμία ("Oh blessed Victory") and such an expression should have a special appeal to the Athenian audience: "sie sind im Kriege", as Wilamowitz remarks in his Commentary ad loc. Θεά can be employed for any goddess. It is often employed for

Athena with her name or an epithet in Homer; cf. also Lampr. 735 (δεναν θεόν), Hom.h. 28.1 (κυδρην θεόν), O.h. 32.2 (μάκαιρα θεά), Ar. Nub. 601 (ὑμετέρα θεός). In Ar. Lys. 341 she is at first invoked only as θεά; cf. also Pi. Ol. 7.42 (θεᾶ = Athena). Παρθένος is a standing epithet of Athena (cf. Hom.h. 28.3, Pi. Ol. 13.71, Pyth. 12.19, Bacchyl. Dith. 16(15).20). Athena is not invoked as Apollo's sister elsewhere. In Soph. OT 160 Artemis is called ἀδελφεὰ of Athena. Σεμνός is a proper epithet of gods. Athena is called σεμνή in Stes. 89 L.Gr., Bacchyl. Ep. 13.195, Telest. 805c, Soph. OC 1090, O.h. 32.1. She is often called κόρη but it commonly appears with her patronymic or her name and other epithets: cf. Il. 5.733, 8.384, Hom.h. 28.14, Pi. Ol. 7.43, Nem. 7.96, Bacchyl. Dith. 16(15).20, Ar. Thesm. 317; 1138, O.h. 32.7. Her γένος is commonly phrased with expressions of origin or her patronymic: cf. Il. 5.733, 8.384, Od. 5.382, 13.190, Lampr. 735, Alcman 43, Hom.h. 28.17, A. Sept. 127, Soph. OT 159, O.h. 32.1. Here it is phrased with a participial clause; this clause recalls Pi. Ol. 7.36 and Hom.h. 3.308. Euripides' expression with the verb λοχεύομαι appears to be not traditional (cf. also Soph. OC 1322). In Od. 6.229 we have Διὸς ἐκγεγαυῖα, in Hom.h. 28.4: τὸν αὐτὸς ἐγένετο μητίετα Ζεὺς/σεμνῆς ἐκ κεφαλῆς, in Hes. Th. 924: αὐτὸς δ' ἐκ κεφαλῆς γλαυκῶπιδα γένεατ' Ἀθηνῆν. In O.h. 32.1 she is μονογενής. The birth of Pallas is mentioned by many poets (cf. Hes. Th. 924, Hom.h. 28.4-16, Pi. Ol. 7.35, Hymni fr. 34.9). It is only Pindar (Ol. 7.35) who speaks of Hephaestus' role in the birth of Athena. Hymni fr. 34.9 is probably an allusion to Hephaestus. In Art Hephaestus is

represented close to Zeus, while Athena is appearing from his head: cf. Boardman, ABV, pl. 62 and 123.1; ARV, pl. 355, Lustrum 1 (1956), p. 97 ("Archaic myths and their sources"); Gr.L.P., p. 123. In another vase (ABV, pl. 175) Hephaestus does not seem to be represented. In our hymn we find Prometheus assisting with the birth of Athena.

Wilamowitz in his Commentary ad loc. believes that this may be an older Attic legend. Haldane thinks that this is a variation of Euripides in order to suit the Athenian character of the hymn, because Prometheus' cult was almost exclusively an Attic one. Owen speaks of a substitution for Hephaestus. It is doubtful if either is right. Not only because it is only Pindar who speaks of Hephaestus (before Euripides), and because in Art Hephaestus is not always represented, but also because according to the Schol. on Pi.

Ol. 7.35 it was not always Hephaestus who was believed to have assisted in the birth of Pallas: ἐν τοῖς Μουσαίου Παλαμάων λέγεται πλῆσαι τοῦ Διὸς τὴν κεφαλὴν ὅτε τὴν Ἀθηνᾶν ἐγέννα· ἔνιοι δὲ τὸν Προμηθεῖα λέγουσι· Σωσίβιος δὲ Ἑρμῆν φησι.

Furthermore, there is some relation between Hephaestus and Prometheus, since both have donated civilizing gifts to the mortals. For this reason Hephaestus was associated with Athena in Attica¹⁶. Apart from that Hephaestus and Prometheus had a common cult in Athens¹⁷. Νίκη is a second name of Athena as a victory-goddess¹⁸. In Ar. Eq. 586 ff she is associated with Nike but not identified with her. In Greek Literature our passage appears to be the first reference of the identification of Athena with Nike (cf. also

Ion 1529, Soph. Phil. 134, Ar. Lys. 317)¹⁹. Nike was the regular attendant of the war-goddess Athena (cf. Hes. Aspis 339). In O.h. 32.13 she is called νικηφόρος. She grants a victory. The Ion was composed during the war (its date is not certain: it is probably between 415-412). It is highly probable that Euripides is inspired at this point by the dedication of the temple of Athena as a wingless victory (Apteros Nike) on the Acropolis²⁰. Such is the case with Ar. Lys. 317 (dated in 411). But she is summoned to come flying and thus she is thought of as being winged. In Greek Art Nike is represented with wings and so were the Victories with which the temple of Apteros Nike was adorned (cf. Ar. Av. 574, with the Schol. ad loc.: νεωτερικόν τὸ τῶν Νίκων καὶ τὸν Ἑρωτα ἐντερωσθαι). Athena represented as the goddess of victory was wingless: cf. Harpocrt. s.v. Νίκη Ἀθηνᾶ : οὐ δὲ Νίκης Ἀθηνᾶς ζόανον ἄπτερον, ἔχον ἐν μὲν τῇ δεξιᾷ ῥόαν, ἐν δὲ τῇ ἐκωνύμῳ κράνος, εὐμάτο παρ' Ἀθηναίοις, δεδύλωκεν Ἡλίοδωρος ὁ περιηγητὴς ἐν α' περὶ ἀκροπόλεως. Nevertheless, the winged Athena was a rare type already known in the archaic period²¹. As Farnell says (Cults 1, p. 342): "we can only account for the wings by supposing that she borrowed them from Nike" (the personification of victory). When Athena appears 'ex machina' at the end of the play, she says: ἐδ' οἷσιν ἔξευξ' ἄρματ'.... (l. 1570). This implies a chariot led probably by horses. In Athens she had the title Ἰητήρ and she was believed to have taught Erichthonius the use of the chariot²². In O.h. 32.12 she is ἰητελάτεια; cf. also Lampr. 735a: δαμάσιγνος. This point is important to understanding how Euripides made his characters imagine

the intervention of divinity in response to prayer. The mechane in this case can perfectly be a chariot. When the Chorus ask her to come to Delphi *παμένα* this must be taken metaphorically. This device is not rare in Greek Literature. The heralds of gods were believed to be winged (Hermes, Iris). In the case of other gods (except for Victory and Eros) there is no notion of wings. In *Il.* 5.778 it is said of Hera and Athena: αἵ δὲ βάτην τρήρῳσι πελεκάσιν ἴδμαθ' ὁμοῖαι cf. also *Il.* 767 ff; in A. *Eum.* 250, the Eumenides say: ἀνιέροις ποτίμασιν ἡλθον ; in the same play, at l. 403 Athena (who probably appears 'ex machina') says: ἔνθεν διώκουσ' ἡλθον ἀτρυτον πόδα | πετρῶν ἄτερ ροιβδοῦσα κόλπον αἰγίδος | ἐνώλοισ ἀκμαίοις τόνδ' ἐπιζεύξασ' ὄχον]

(for a discussion of this passage see Rose and the other Commentaries ad loc.). For the description of a past descent of Aphrodite from the heavens on a chariot led by sparrows, see *S. and A.*, p. 18. In Stes. *Ox. Pap.* xxiii no. 2360 we read: ἄγγελος ὠρανόθεν | δι' αἰθέρος ἀτρυγέτας κατέηαλτο (on this see *Gr.L.P.*, p. 78: he interprets ἄγγελος not as a messenger of the gods - Hermes or Iris - but as an omen, probably an eagle). On the other hand, the notion of a chariot was a common poetical figure in the case of certain divine beings: the Muses (cf. Empedokles *De Nat.* fr. 3.5, *Pi. Pyth.* 10.65, *Ol.* 9.81, *Isth.* 2.2), the Graces (cf. *A.Gr.* 13.28 [Βακχυλίδου ἢ Σιμωνίδου] ; Page, *Epigr.Gr.*, assigns it to Bacchylides), Helios (Eur. *Ion* 82, *Pho.* 1), the Mother of the gods (*O.h.* 27.3 and probably Soph. *Phil.* 400), Demeter (*O.h.* 40.14), Poseidon (*O.h.* 17.5), Aphrodite (*O.h.* 55.18). Cf. in particular *O.h.* 8.19 (to Helios):

ὦ ἐλάσινθε , μάσχι λιγυρῇ τετράορον ἄρμα διώκων.

The epithet ἐλάσινθος recalls the epithets of Athena mentioned above, p. 39 . The haunt of Athena is described as golden²³: cf. Il. 4.2, Sapph. 127, Pi. Isth. 4.66, Nem. 10.88, Pyth. 3.94, Bacchyl. Ep. 11.4. There follows the picture of the oracle at Delphi: cf. also A. Sept. 747, Cho. 1036, Soph. OT 480, Aristonos 1.9 ff; 2.3 ff, and Pi. Paeon vi.15. On the expression χορευομένων τρίποδι Owen comments: "The Chorus being strangers to Delphi would not know that there could not literally be dancing round the tripod. They are using a normal expression of ritual". This, however, does not seem to be a logical interpretation. Haldane takes τρίπους as metonymy for the temple. In Aristonos 2.17 we read: ἀμφὶ σὺν θυμέλῃαν χορεύειν ; in Bacchyl. Dith. 16(15).10: Πύθι' Ἀπολλων, | τόσα χοροὶ Δελφῶν | σὺν κελεύουσιν παρ' ἀγκλῆα ναόν ; in Alcaeus 307 I(c) = Him. Or. 14.10.11: Δελφοὶ μὲν οὖν χοροὺς ἡϊθέων περὶ τὸν τρίποδα στήσαντες. The cyclic choruses of the dithyramb were also a typical part of the worship of Dionysus at Delphi: cf. Philodamus 11. 133 f (see also Fairbanks, p. 148); cf. further Pi. Isth. 1.7 (καὶ τὸν ἀκροσεκόμαν φοῖβον χορεύων | ἐν Κέῳ); Soph. Ant. 1152: χορεύουσι τὸν ταμίαν Ἰακχον ²⁴. For the expression πρὸς ἀγνῆα cf. Philodamus 1. 145.

Artemis is not invoked by name. We have the same in A. Sept. 146 (λατογένεια κούρα), Suppl. 145 (ἀγνὰ Διὸς κόρα), Ar. Thesm. 320; cf. also Pi. Ol. 3.26. We have several expressions of origin for her. The expression παῖς ἡ λατογενὴς occurs only here. She is παῖς in Anacr.

348, Ar. Thesm. 320. As $\delta\epsilon\alpha$ with another epithet she is invoked in Od. 20.61, Tim. Pers. 160, O.h. 36.3; 13, Ar. Lys. 1263. She is $\pi\alpha\rho\theta\acute{\epsilon}\nu\omicron\varsigma$ in Hom.hs. 9.2 and 27.2, Pi. Pyth. 2.9, Ar. Lys. 1263; 1272. In Sim. 519 fr. 35b she is $\pi\alpha\rho\theta\epsilon\nu\iota\kappa\acute{\alpha}$; cf. also Alcaeus 304. $\kappa\acute{o}\rho\alpha$ is applied to her together with her $\gamma\acute{\epsilon}\nu\omicron\varsigma$. This epithet is found with other epithets in Ar. Thesm. 115, O.h. 36.1. Artemis is $\sigma\epsilon\mu\nu\acute{\eta}$ in Bacchyl. Ep. 5.99, Aristonoos 1.38, O.h. 36.2; 10. In Ar. Thesm. 116 we have $\sigma\epsilon\mu\nu\acute{\alpha}\nu \chi\acute{o}\nu\omicron\nu \lambda\alpha\tau\omicron\upsilon\varsigma$. She is often called Apollo's sister, whether his or her name is mentioned or not: cf. Il. 20.71, 21.470, Hom.hs. 3.199, 9.1, 27.3, Soph. OC 1092, etc.

This kletic hymn is basically addressed to "their" Athena. Artemis holds a secondary role as an intermediary to Apollo, though she is his beloved sister. Thus, less is said for her. Except for $\acute{\alpha}\nu\epsilon\lambda\acute{\eta}\theta\upsilon\iota\alpha$, the epithets employed for the two goddesses come from the common sacral stock. Except for $\acute{\alpha}\nu\epsilon\lambda\acute{\eta}\theta\upsilon\iota\alpha$ and $\kappa\alpha\sigma\iota\chi\nu\acute{\eta}\tau\alpha\iota \theta\omicron\acute{\iota}\beta\omicron\upsilon$ in the case of Athena, they are traditional and standing epithets of theirs. None is a cult-title; such is the $\epsilon\eta\omega\nu\upsilon\mu\acute{\iota}\alpha$ Nike. The epithets are either selected for their relevance to the occasion ($\acute{\alpha}\nu\epsilon\lambda\acute{\eta}\theta\upsilon\iota\alpha$, $\pi\alpha\rho\theta\acute{\epsilon}\nu\omicron\iota$, $\kappa\acute{o}\rho\alpha\iota$, $\pi\alpha\acute{\iota}\varsigma$)²⁵, or they stress the link between them and the petitioner or Apollo ($\acute{\epsilon}\mu\acute{\alpha}\nu$, $\kappa\alpha\sigma\acute{\iota}\chi\nu\eta\tau\alpha\iota$). The rest of them do not indicate anything specific ($\mu\acute{\alpha}\kappa\alpha\iota\alpha$, $\delta\epsilon\alpha\acute{\iota}$, $\sigma\epsilon\mu\nu\alpha\acute{\iota}$); these are ornamental. One of them is $\acute{\omicron}\nu\omicron\mu\alpha \delta\iota\eta\lambda\omicron\upsilon\nu$ ($\acute{\alpha}\nu\epsilon\lambda\acute{\eta}\theta\upsilon\iota\alpha$), which is also a hapax legomenon. When the epithets stand next to each other there are no connecting conjunctions (asyndeton: this is mainly the case with the Orphic hymns). The main kletic hymn is built according to the 'Du-Stil'. The end

(of the strophe) repeats the beginning to a small extent: σὲ -epithets- ἱκετεύω|σὺ - epithets - ἱκετεύσατε ²⁶. For prayers for εὐτεκνία see Keyssner, p. 155. Certain of the elements which a kletic hymn may contain are here implied by certain expressions: the reason for the invocation of these goddesses (by ἐμὴν - κασίγνηται Φοίβου), Athena's cult-place (by ἐμὴν); her haunt is not phrased with a common manner, but it is fixed to the participle πταμένα. The Begründung is not in the middle and it is as long as the main kletic hymn²⁷. In content it is several reflections and not a specific fact²⁸. The two goddesses are not invoked under their common functions; what Kreousa desires does not depend on them, it depends on Apollo; they are the proper goddesses to intercede with him in favour of Kreousa (see also above, p. 30). Nevertheless, the traditional features in phrasing and structure appear to be many.

V o c a b u l a r y - S t y l e

*

Of the sacred vocabulary we find nine words:

ἱκετεύω (twice), μάκαιρα , μόλε , χορομένω , παῖς , θεαί , παρθένοι , σεμναί , κόραι. In the vocabulary we observe the following: we find four words of which Euripides is our earliest witness: λόχιος , εὐτεκνία (both in other Euripidean passages too), καρνοτρόφος , διαδέκτωρ ; many epic words: ὠδὶς , κραίνω , κύρω , ἀγυιά , μάντευμα , ἀλκή , κεδνός , κτείανον , etc.; two heavy compounds: μεσσόμφαλος , καρνοτρόφοι . We also have a hapax leg. (ἀνελεύθρια). The style of the hymn is elevated to some extent. Ornamentation is rich: we find twenty-four

* To sacred vocabulary belong stock epithets used of gods, verbs which are common in prayers, and any other word or expression which has a specific religious meaning (such vocabulary has been collected by Keyssner).

adjectives; two of them are ornamental (ἀκροτάτας, νεάνιδες)²⁹. We also find two metaphors: ἐστιά μαντεύματα κραίνει, καρποτρόφοι λάμψουσιν ..., ἔλθαι; μόλε πταμένα can also be taken metaphorically (see above, p. 40). The common hymnal stylistic techniques (epithets, participles³⁰, relative clauses³¹, avoidance of the article³², exclamations) are found to some extent: we have nine epithets, two participles associated with Athena, two exclamations (ὦ)³³; the article occurs four times (twice in the invocations).

* * * * *

To sum up, our kletic hymn sounds like a solemn, as well as poetical prayer. The emphasis is put upon the prayer and the concept of εὐτεκνία, not upon the praise of the divine beings invoked. It is perfectly suitable to the context and the selection of the goddesses is well justified. As a response to it Athena will appear 'ex machina'³⁴ in front of Kreousa, Ion and the Chorus, to fulfil the prayer, clearing the confusion created by the prediction, which, in fact, followed their appeal. Her first lines show: a) the link between them and the goddess (cf. the pronoun ἐμὴν); b) the goddess is coming from Apollo's precinct, where she has been asked to come (cf. μόλε Πύθιον οἶκον); c) the manner of her journey (cf. πταμένα):

οὐ γὰρ πολεμίαν με δεύχετε, | ἀλλ' ἐν τ' Ἀθύναις κἀνθάδ'
 οὔσαν εὐμενῇ. | ἐπώνυμος δὲ σῆς ἀδικόμην χθονὸς | Παλλὰς,
 δρόμῳ σπεύσας' Ἀπόλλωνος πάρα, | ... ἡμᾶς δὲ πέμψη
 τοὺς λόγους ὑμῖν βράσαι. | ... ἐβ' οἷσιν ἔδευξ' ἄρματα'...

These recall and verify the fulfilment of their appeal.

Thus, the appearance of Athena 'ex machina' appears to be well justified. The association of this goddess with the royal family of Athens and the city itself is repeatedly mentioned before the appeal of the Chorus to her (cf. ll. 11, 30, 211, 269 ff). The prayer, though personal 'prima facie', concerns the city of Athens too. The song is a prayer rather than a hymn.

HELENA (164) 167-178*

I n t r o d u c t i o n

Teucros has just left. Helen has been informed by him of the events after the fall of Troy: Menelaus is lost at sea and most of her relatives are dead. She desires to start a dirge and asks for musical inspiration (ll. 164-66: $\eta\rho\omega\psi\delta\acute{o}\varsigma$)¹. At l. 167 she starts an aria² invoking the Sirens to come and aid her with her dirge with their consonant-ringing instruments. But it is within Persephone's competence to send them to her as fellow-mourners. She promises to her a paean for the dead in her gloomy palace. The kletic hymn, in fifteen lines, is the first strophe of the parodos, which is an $\acute{\alpha}\mu\omicron\iota\beta\alpha\iota\omicron\nu$ between Helen and the Chorus. The first antistrophe is the parodos of the Chorus as they are entering the orchestra. The following strophic pair is a kommos. The epode is the summit of Helen's dirge. Our kletic hymn recalls the hymnodic proemia, where the Muses are invoked³ to come and inspire the poet (cf. Pi. Nem. 3, Limenius, Paean Delphicus 1, Ep.h. to the Mother of the gods); cf. also the kletic

* Knoke and Haldane do not examine this kletic hymn.

hymns in Ar. Ach. 665, Lys. 1296⁴. In Il. 2.484 the poet is unable to narrate the catalogue of the ships, unless the Muses aid him. In Eur. Tro. 511 the Chorus invoke the Muse to inspire them in their mournful song to the fall of Troy. In Hel. 1107 the aid of the nightingale is asked for by the Chorus in a similar case (ἐλθ'....θρύνων ἔμοι ζυνεργός, | ἐλένας μελέας πόνους); in IT 1089 the halcyon has a similar function. It is worth mentioning that in Aeschylus and Sophocles we do not find similar examples; in Aeschylus, however, we find a type of prooemium in two cases: Suppl. 630 (an appeal of the "come" and "listen"-type to the gods, before they sing the thanksgiving prayer); Eum. 321 (an appeal of the "listen"-type to Nyx, before they sing the ὕμνος δέσμιος). The προῳδός of our hymn recalls in structure Pi. Ol. 2.1 f (Ἀναξιδόρμηχες ὕμνοι, | τίνα θεόν, τίνα ἥρωα, τίνα δ' ἄνδρα κελαδύσομεν;). Helen needs not only inspiration to mourn properly, but she also needs fellow-mourners (cf. μουσαῖα θρηνήμασι ζυνωδά), and these are not the Muses, but the Sirens⁵. In Greek Literature the musical character of the Sirens is always stressed: cf. Od. 12.39 ff; 158 ff, 23.326, Hes. frr. 28; 150.33, Alcman 1.96, 30, Pi. Parth. 2.13, Argonautica 1268 ff. On the other hand, according to popular belief the Sirens are associated with the dead and the lower world; they are connected with the spirits of the dead, like the Keres, Erinyes, Harpyae⁶. In Greek Art they are represented sitting on tombs where, according to popular belief, the soul of the corpse abides⁷. The tomb-Sirens honour the souls of the dead⁸; they are their sorrowing companions.

In Soph. fr. 777 N² (inc. fab.) = fr. 861 P. they are associated with the songs of death⁹. According to Plato (Crat. 403d) their haunt is the lower world. Here, Helen invokes these Chthonian Sirens, different from those in Homer, and it is in Persephone's competence, the queen of the lower world, to send them to her. Euripides is influenced by popular belief here¹⁰, and their song is the only appeal to the chthonian Sirens we have. This passage is also our only evidence for another function of the Sirens: they are the consolers of the living with their songs and instruments¹¹. The epithets employed for the Sirens (πτεροπόροι, νεάνιδες, παρθέναι) do not indicate their specific function under which they are appealed to (they have no relevance to the occasion; they are ornamental). Their function under which they are invoked here is implied by the request to come having with them their instruments as αἰλίνοις κακοῖς σύνοχα δάκρυα, and also by the objects of the verb πέμψετε: μουσεία θρηνήμασι ζυνωδὰ (cf. also Kannicht, ad loc.: "die μουσεία δόνια mit den 167-73 angerufenen Sirenen identisch sind"). Their association with the lower world is also implied by their γένος here. They are summoned as the daughters of Chthon, and this is our only evidence for that. According to the Schol. on Od. 12.39 they are the daughters of Acheloos and Sterope or the Muse Terpsichore. Since they are the Nymphs of Music, a Muse is mentioned as their mother¹².

Structure

Part i: invocation of the Sirens at the beginning, with epithets, their γένος (an expression of origin), and then their name in the vocative (see on Ion 452, p. 30). There follows the klesis in the optative and a wish-particle (εἴθε)¹³ followed by a participial clause expressing the required manner of appearing from the lower world, which stands as a prayer together with the klesis (see above, p. 23); we have the same in Soph. OT 209, Ar. Ach. 665, Eq. 581, Thesm. 1136, O.hs. 14, 35, 36, 40.

Part ii: the prayer, which follows the epiklesis, is not addressed to the Sirens, but it is associated with Persephone. It is in the optative, third person. Persephone is not apostrophized directly¹⁴, but the fulfilment of the preceding appeal depends on her, since she is the queen of the lower world. In fact, it is the same prayer as the first one, with a different phrasing. The transition to this part is achieved without a particle (asyndeton)¹⁵. The objects of the verb νέμειται apply to the Sirens. At the end of the kletic hymn we have the purpose of the epiklesis: if Persephone fulfils the preceding demand, she will receive a thanks-offering mournful song to the dead in her gloomy palace. This part is introduced by ἵνα: we find the same in Od. 18.203, Paeon Delphicus 1.3, Ar. Pax 992¹⁶; cf. also Soph. Aj. 693 (ὅπως ἰάβησ), Ar. Lys. 1262 (ὥς συνέχης), Lys. 1296 (ὥς ὑμνίωμεν), etc.: in all these instances this is a part of the prayer. In our passage it refers to Persephone, though, in fact, it is what Helen is praying for: to utter a mournful song with the aid

of the Sirens, which, at the same time, will be a χάρις to Persephone¹⁷ (in other cases we have a promise for thanksgiving presents: cf. Il. 6.305, introduced by ὄβρα, 10.284, Bacchyl. Ep. 11.95; or a promise for a lasting praise of the god: cf. Hom.hs. 4, 5, 6, 9, etc.; cf. also Xenoph. Anab. 3.2.12. This element is implied in A. Sept. 177 and Cho. 793. It does not appear to be common in kletic hymns). This song is called a ναῖαν here¹⁸.

The kletic hymn lacks a Begründung (cf. also Sapph. 2, Ar. Eq. 551, Ran. 324, etc.). As the reason for the appeal we can take the προῶδος, though not directly connected with the appeal. The expressions ἐμοῖς ῥόοις¹⁹ and αἰλίνοις κακοῖς imply the reason for the appeal.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Σειρήνες	Χθονός κόραι		πτεροφόροι νεάνιδες παρθένοι κόραι (μουσεῖα Ξυκῶδά)	(Χθονός κόραι- Φερσέφασσα πέμπειε)	μόλοιτε	έχουσαι...	(έμοῖς γούις- αίλίνοις κακοῖς)	(μόλοιτ' έχουσαι) πέμπειε	(ἵνα... λάβῃ)

Examination of the elements and other material

The Sirens are invoked as *πτεροπόροι νεάνιδες*, *παρθένου*. Epithets employed for them in our literary evidence are: *θεσηέσιαι* (Od. 12.158), *ἄδινάων* (Od. 23.326), *λίχνα* (Alcman 30), *σιαί* (Alcman 1.98), *κούραι* (Argonautica 1269). In Greek Art they are represented as birds with human, and several times female, heads²⁰. The epithet *πτεροπόροι* is also employed by Euripides for the Erinyes (Od. 316). We also find this epithet in Ar. Av. 1756 (*ἄλλα πάντα συννόμων | πτεροπόρ'.*). In Eur. fr. 911 N² (inc. fab.) we read: *χρύσαι δὲ μοι πτέρυγες ἡερὶ νώτῳ | καὶ τὰ στερνῶν πτερόεντα ἡέδιλα* The Schol. on Od. 12.39 speaks of their virginity and their wings²¹. The epithets of the Sirens have no relevance to the prayer. Nevertheless, they recall the popular conception of them as represented in Art²², although they are not traditional epithets of theirs. The expression *μουσῆα θρηνήμασι ζυνωδά*, which applies to the Sirens, has relevance to the occasion. In the literary evidence cited above (p.46) no instrument is mentioned, with the exception of the Argonautica 1284 f, where two instruments are mentioned (since the Sirens are two there), the lotus and the lyre; Pi. Parth. 2.13 is an allusion to the lotus. The lotus is taken from the Egyptian cult of the dead. In Art they are represented with instruments such as the lyre, the pipes, the tympanon and the clappers²³. The instruments mentioned here are three: the Libyan flute or the pipes or the lyres. The disjunction *ἢ* *ἢ* does not compel us to take the number three as the number of the Sirens²⁴. Their *γένος* here and association with Persephone

imply their haunt, which is the lower world. In Od. 12.45 they are ἤμεναι ἐν λειμῶνι ; at 12.167 an island is mentioned as their haunt (νῆσον Ἰηρύνουιν) ; in Argonautica 1284 we have: ἀπὸ σκοπέλου νιόβεντος ; in Hes. fr. 27 the name of the island is Ἀνθεμόεσσα. But the Sirens of our literary tradition are not the Chthonian ones. As Weicker says (op. cit., p. 8): "Seelen und Totesdämonen gehören ins Grab oder in die Unterwelt. An beiden Orten sind die Sirenen zu Hause". For the form of the goddess's name (Περσέεσσα) see RE 19.1, s.v. Persephone, 945 and Collard in his Commentary on Eur. Supplices 1022; this form is also employed by Sophocles in Ant. 894. The adjective βόνια is generally taken in association with μούσα . βόνιος means "bloody" or "deadly", "murderous". In some cases it is taken metaphorically; cf. Eur. Pho. 1030 (ἄχτα), HF 649f (γῆρας). It does not seem to me that any of its meanings applies to Helen's dirge. Her song cannot be βόνιον . In Thes.Gr.L. s.v., we read about Euripides' employment of this adjective: "modo de eo dicitur quod caedem efficit, modo de eo quod caede efficitur s. caede pollutum est". This epithet is employed of certain deities: cf. Eur. Alc. 225 (Ἄϊδας), Med. 1260 (Ἑρμῆς), Med. 1390 (Δίκη). In Soph. OC 1690 Ἀΐδας is also called βόνιος . In O.h. 29.16 is said for Persephone: καὶ πάντα βονεύεις . If the metre allowed it here, it would seem that this adjective applies to Persephone and consequently we should change it to βονία . Although the metre in this song is in a peculiarly Euripidean style and the text has been sketchily transmitted (cf. Dale in her Commentary on

Helena, pp. 76 f), the metre does not allow such a change. Thus, we have to keep θόνα as it is, and accept it in a specific sense. Kannicht translates it as "Totenklagechor" (with μουσεία), Campbell as "funeral", Terzaghi as "di morte" (see their Commentaries, ad loc.), and Dale as "songs of blood". Paley comments: "she wishes she could convey to her relations in Hades (i.e. those who have died by suicide, to whom the epithet θόνα alludes) a song or dirge of the dead". He translates θόνα as "death-strains". The haunt of Persephone is called μέλαρα νύχια . In other examples we find the noun δῶματα (cf. The. 974, Bacchyl. Ep. 5.59). The adjective νύχιος employed of places ("dark as night", "gloomy") applies to the sea: cf. A. Pers. 953, Eur. Med. 211, Andr. 1224. The sense of darkness is also found in The. 974: εἰς τ' ἔρεβος δῶματα Περσεφόνης . The second part of the hymn is a peculiarity; instead of invoking Persephone directly to send the Sirens to her (as is the case with Epaphus in Pho. 676), or to dedicate the whole hymn to the Sirens, the poet divides it into two parts. Both the klesis and the prayer in the second part are in the optative. It is the nature of this kletic hymn that an imperative could not be employed, since we have no direct appeal to Persephone whom the fulfilment of the appeal for epiphany of the Sirens depends on. For this reason the klesis is reinforced by the particle εἴθε . The first part is built according to the 'Du-Stil'; the second according to the 'Er-Stil'²⁵. There we find one invocation of the Sirens only²⁶. The epithets employed of the Sirens do not

suit the subject of the appeal directly (see above, p. 47). One of them is ὄνομα διηλοῦν (πτεροβόροι). The epithets stand next to each other in asyndeton. Certain of the elements which a kletic hymn may contain are here implied by certain expressions: their haunt, the reason for the invocation. Nevertheless, the traditional features are sufficient. It is the nature of the beings invoked and the purpose of the appeal which restricted the poet to compose an entirely traditional and solemn kletic hymn. The Sirens are not goddesses and they had no important cult (in Strabo 1.22, 5.247 we read of an ἱερόν of the Sirens). Since our passage is the prooemium to a dirge, we have to compare it with other kletic prooemia and not with kletic hymns. In epic poetry (including the Hom.hs.) the invocations of the Muses are very short (with the exception of Il. 2.484 and the prooemium of Hesiod's Theogonia). The Muses are invoked to sing the poem (ἔσηετε , ἐννεηε , ἀείδε , ὕμνει , etc.), or to help the poet to narrate an important part (not at the beginning of the poem). Cf. the Schol. on Il. 1.1: ἔθος τοῦτο ποιητικόν, ὃ πάντες μικροῦ θεῖν ἐβυλάζαντο, καλεῖν τὰς Μούσας ἵτοι τὸ θεῖον ὡς ἐπικουρῶσον αὐτοῖς . It is only in Hes. Op. 1 f and in two Hom.hs. (19 and 33) that the Muses are invoked to come and sing. In Lyric poetry we find such invocations at the beginning of poems, which are either kletic or not; in three of the inscribed cult-hymns we find kletic prooemia (Paeon Delphicus 1, Limenius, Ep.h. to the Mother of the gods). In all three examples the appeal contains a demand to the Muses, "sing", and we find certain traditional hymnodic

features: epithets, their haunt, their *γένος*, etc. In our passage, although we find some hymnodic features, we do not find a specific demand²⁷: this is implied by the expressions *ἔχουσαι σύνοχα δάκρυα, μουσικὰ θρηνήμασι ζυνωδά*. Here the case is not absolutely the same as in the hymnodic prooemia; Helen does not need inspiration and aid only, but she also needs fellow-mourners, whom the queen of the lower world is competent to send to her. Our passage is closer to the kletic hymn in Ar. Ach. 665: invocation with klesis and specific attributes of the Muse, and a request phrased with a participial clause (*ἔλθε λαβοῦσα*). Another difference between our passage and the traditional prooemia is that it is separated from the rest of the poem.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find six words:

παρθένοι, *κόραι*, *μόλαιε*, *ἔχουσαι*²⁸, *νέμειε*²⁹, *παιᾶνα*.

In vocabulary we observe the following: we find three words of which Euripides is our earliest witness: *σύνοχα* (also in Bacch. 160 ff, in association with an instrument too), *θρῆνυμα* (also in other Euripidean passages), *αἴλιος* as an adjective (also in Hel. 1164; cf. Thes.Gr.L. s.v.:

πένθιμος, *lacrimabilis*); some epic words: *νεάνιδες*, *χόος*, *ἔμεθεν*, *νύχιος*, *ὀλόμενος*; one heavy compound: *πτεροπόροι*.

The style of the song is elevated to a small extent.

Ornamentation is not rich (we find six adjectives and one metaphor: *σύνοχα δάκρυα*, i.e. their instruments). The common hymnal stylistic techniques are found to a small extent: we find four epithets, one participle (which is

part of the demand); the article occurs once.

* * * * *

To sum up, as a prooemium to a song, it sounds like a solemn appeal. In structure the parodos of the Helena is unique in Greek Tragedy, with the probable exception of the parodos of the Hypsipyle (see Bond, pp. 61 f). In some other tragedies in which the parodos is an amoibaion between the hero and the Chorus (see Kannicht, p. 59 and Bond, loc. cit.), we commonly find a dirge and the Chorus showing their sympathy with the protagonist. But it is only in the Helena where we find an appeal for divine aid with the dirge, in the form of a kletic hymn³⁰. A different type of kletic hymn is found in the monody of Electra before the actual parodos of the Chorus in Soph. El. . In A. PV we have an apostrophe to certain elements of the natural world and then the Chorus appear, consisting of Nymphs, who represent one of the elements apostrophized. In our play Helen's appeal is followed by the approach of the Chorus, consisting of women, who respond antithetically to her monody, as Paley observed in his Commentary. The Sirens regarded as winged and having a musical character, were apparently identified with these birds, which sing; Euripides in two other instances makes his Chorus appeal to birds in a similar case (see above, p. 46)³¹. The answer to the question in the προῶδος is the following appeal. There is a parallel in Pi. Ol. 2.6. The appeal to the Sirens appears to be suitable to the context, as Helen is struck by the news. The selection of the divine beings invoked is well justified, as has been shown above. In the sequel

Helen utters her dirge and also received *σύννοχα δάκρυα* and *μουσεία θρηνήματα ζυνῶδα* by the Chorus. Thus, Persephone receives the promised mournful song. The song is a prayer rather than a hymn; it is a personal prayer uttered at the moment of a great grief.

HELENA 1495-1511*

I n t r o d u c t i o n

Helen has persuaded Theoclymenos to allow her to sacrifice to her "dead" husband in the sea. After the prayer of Menelaus to Zeus and the gods for help (ll. 1441-1450) there follows the third stasimon which is a propemptic to the departing heroes, who have left the stage¹. It concludes with a kletic hymn to the Dioscuroi², in sixteen lines (ant. b), calling them to appear from the heavens and escort Helen back home safely, and thus to restore her reputation (cf. also ll. 1291 f).

According to Menander (pp. 395 ff) there are many kinds of propemptic speech addressed to a departing traveller. Of the items which such a speech may contain, we find two here: the mention of a sea-nymph (*Γαλάνηα*) and the concluding prayer (our kletic hymn), which, however, is not a prayer for every blessing on the departing person (see Menander, p. 399). This propemptic is divided into the following parts: a) apostrophe to the ship, in which a fair voyage is predicted; b) description of destination (here the Chorus turn to Helen); c) a wish of the Chorus

* It is not examined by Knoke. Haldane examines the whole stasimon, but she does not observe that it is a propemptic.

to accompany the ship; appeal to the cranes to bring the message to Sparta; d) appeal for divine help. In Euripides we find (lyric) propemptic to departing travellers in Med. 759, cf. also II 1123. Other propemptics which have come down to us are: Od. 15.111 ff, Sapph. 5 (cf. Gr.L.P., p. 210); 17 (cf. Cairns, pp. 226 ff); 94 (cf. Gr.L.P., p. 190), The. 691 f; cf. also Ps. Erinna, Athen. 6.283d. Soph. OC 1556 and Eur. Alc. 741 are farewell songs to someone who is going to Hades. Another type of propemptic is Ar. Eq. 498. Our propemptic is uttered by the Chorus, consisting of Greek captive women, on behalf of the heroine of the play; they are expressing their sympathy with her. Although it is uttered by inferior to superior it is not an encomium of the departing person (cf. Menander, p. 395); nor is it schefliastic (cf. Cairns, p. 220); this is not an ordinary voyage; it is an escape and the end of a misfortune story. What matters in this case is a safe journey back home. The invocation of the Dioscuroi comes naturally at the end of the propemptic. First because they are Helen's brothers³ (cf. the noun σὺγγόνου), and secondly because they are the saviours of men in all emergencies and in particular on the sea⁴. This function of the D. is also mentioned in other Euripidean passages: cf. El. 990; 1238ff; 1348; Or. 1636. According to the myth the D. saved their sister Helen on another occasion in the past, when Theseus abducted her⁵. In Stephanus Byzantius we read about a second intervention of the D. to carry Helen away, when Paris abducted her⁶. The appeal to restore their sister's reputation is probably an

allusion to Il. 3.236-42, where Helen speaks about their absence from Troy: either they did not follow the others, or they came to Troy but they have no heart to enter into the battle for fear of the words about Helen's shameful conduct. Appeals to the D. are made in the hour of a sea-storm (cf. Hom.h. 33.6-17, Alcaeus 34.5 ff, fr. ad. 1004 PMG). Our kletic hymn is not uttered on an occasion of this kind, but before the departure of a ship. The appeal is not to appear as saviours in distress at sea, and this specific function of the D. is nowhere explicitly mentioned in our song (with epithets or otherwise), though it is implied by certain expressions (see below). Apart from $\pi\alpha\iota\delta\epsilon\varsigma$ no other epithet is employed for the D. here. Appeals to the D. which have come down to us are: Alcaeus 34 and probably fr. ad. 1027c PMG (the epithet $\sigma\omega\tau\acute{\eta}\rho\epsilon\varsigma$ indicates their function as saviours, see below). It is worth mentioning that apart from our kletic hymn there is no other appeal to the D. in Greek Tragedy.

S t r u c t u r e

Part i: the hymn starts with the klesis, in the optative and the particle $\pi\omicron\tau\acute{\epsilon}$ (we also find the klesis at the beginning of a kletic hymn in Sapph. 2, Alcaeus 34, the prayer of the Elian women, Philodamus, Ar. Thesm. 1148, O.hs. 34, 45; this is the only case in which we have the particle $\pi\omicron\tau\acute{\epsilon}$ with the klesis)⁷. There follows the manner of their journey phrased with a participle and the expression $\psi\epsilon\lambda\lambda\iota\sigma\sigma\acute{\alpha}\mu\epsilon\nu$ (see on Ion 452, p. 31 ; here the journey is precisely indicated: "riding on horseback"); in this participial clause we have the area through which

the D. are believed to appear (δι' αἰθέρος λαμπρῶν
 ἄστρων ὑπ' ἀέλλαισιν : see on Ion 452, p. 31. Here,
 however, this does not imply their haunt, see below). Then
 we have their name, which is their second patronymic, and
 an epithet (in many other kletic hymns the name of the god
 is not at the beginning: Alcaeus 34, Soph. Ant. 1115 ff,
 Limenius, Aristonoos 1, O.hs. 18, 36, 56, 75; for invocations
 by patronymic instead by name see on Ion 452, p. 32; in the
 case of the D. their patronymic has become one of their
 names, see below). A relative clause comes next, referring
 to their haunt: cf. also Hom.h. 24, Ananius 1, Pl. Dith. 75,
 Soph. Ant. 1115, Ar. Nub. 595, O.hs. 40, 56, etc.; then we
 find a predicative epithet, which is associated with the
 klesis and form together a prayer: μόλουτε σωτῆρες
 (cf. also Tim. Pers. 204, Soph. OT 159, O.hs. 14, 48). A
 second klesis follows in the imperative (in many other
 kletic hymns we have a second klesis: cf. Hom.h. 24, Soph.
Ant. 1115, Ananius 1, Ar. Ach. 665, Ep. 581, Thesm. 1136,
O.hs. 11, 27, etc. A change in the mood of the second
 klesis ~~also~~ also occurs in Ar. Thesm. 1136, O.hs. 27, 67; the
 verb ἐνυε does not appear to be common for a klesis; cf.
 also Hom.h. 24 and O.h. 48). This klesis is associated
 with a participial clause (νέμνοντες) indicating the
 required manner of appearing from the heaven, and they
 form together a prayer; we have the same in Ar. Ach. 665,
Thesm. 1136. The transition to the second klesis is
 achieved without a particle (cf. also Hom.h. 24; in all
 other examples we either have a new invocation, or the
 transition is achieved in various other ways). Here we

have the place which the D. have to manifest themselves in, in the accusative, and a short description of it (see on Ion 452, p. 32). The first klesis is a demand to leave their abiding place; the second shows the place they have to visit, since they are not appealed to to appear in front of the persons who utter the prayer (such is also the kletic hymn in Eur. [Rh] 224).

Part ii: the prayer follows the long epiklesis and it is phrased with an imperative; the prayer is short (we also have a long epiklesis and a short prayer in Sapph. 17, Anacr. 357, Paean Erythraeus, Soph. Ant. 1115, Eur. Ion 452, and all O.hs.). The transition to the prayer is achieved by the particle $\delta\epsilon$.

Part iii: the Begründung is not in the middle but it follows the prayer, since it is the reason for the prayer and not for the invocation: this is implied by the noun $\sigmaυγγόνου$ which appears in Part II, and shows the link between the D. and the person they are appealed to to help (see on Ion 452, p. 33). This part is not a separate one; it is introduced by a relative pronoun referring to the noun $\deltaύσκληαν$, which appears in Part II. The actual reason for the prayer is phrased with a participle οὐκ ἔλθοῦσα , "for she had never been to Troy"; see also on Hel. 167, p. 49); but the relative clause as a whole forms a new part of the kletic hymn: it contains in brief the unhappy story of Helen, which must now come to a happy outcome. The transition to this part is achieved without a particle, since it is not a separate part (see on Ion 452, p. 34); in some other kletic hymns we have the reason for the invocation - not for the prayer - phrased with a

relative clause: Sapph. 17, A. Sept. 140, Soph. Ant. 1115;
cf. also Il. 10.278, Od. 2.262.

In Murray's edition the punctuation in the epiklesis is as follows: μόλοιτε λαμπρῶν ἀστρῶν ὑπ' ἀέλλαισιν· | οἳ ναίειτ' οὐράνιοι, σωτῆρες τᾶς Ἑλένας, | γλαυκὸν ἔπιτ' οἶδμα The epithet σωτῆρες stands in association with the first klesis here (see above, p. 23); the D. are invoked to appear through the aether; the Euripidean conception of them is the divine one (see n. 2), and this is what the poet wants precisely to express by the relative clause οἳ ναίειτ' οὐράνιοι (see below). Thus, the punctuation is better changed as follows: μόλοιτε ὑπ' ἀέλλαισιν, | οἳ ναίειτ' οὐράνιοι, σωτῆρες τᾶς Ἑλένας· ; after it we pass to the second request. Dale in her Commentary comments on ἀέλλαισιν : (it) "must with Murray's punctuation further define the horsemen's course; usually it is taken with the following relative clause "who dwell in the heavens under". The second is preferable". Kannicht's text is as follows: μόλοιτε ἰέμενοι, λαμπρῶν ἀστρῶν ὑπ' ἀέλλαισιν οἳ ναίειτ' οὐράνιοι, σωτῆρες Ἑλένας, Both Dale and Kannicht associate the haunt of the D. with the expression λαμπρῶν ἀστρῶν ὑπ' ἀέλλαισιν ; οὐρανὸς in this case is not the sky (see below), but the D. appear through the aether, and this expression is associated with ἰέμενοι , after which no punctuation is required. Kannicht does not discuss the punctuation in this passage.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Τυνδαρίδαι	(παῖδες Τυνδαρίδαι.)	_____	παῖδες (σωτήρες)	οἷ ναίετ' οὐράνιοι	μóλοιτε ἐπιτε	ἵππιον οἶμον ιέμενοι πέμποντες	ὄν Ἰδαίων ἐρίδων... (συγγόνου)	(μóλοιτε σωτήρες ἐπιτε πέμποντες) ἀποβάλετε	—

Examination of the elements and other material

The D. are not invoked by their names, but by their second patronymic; this was their name in the Laconian cult,⁸ and was the name by which they were originally known.⁹ Τυνδαρίδαι is found in Hom.hs. 17 and 33 and it is the name commonly employed by Pindar. In our song Euripides employs this appellation presumably in order to stress their kinship with Helen, since she mentioned Tyndareus as her father (l. 17).¹⁰ Παῖδες must be taken as a descriptive epithet and not simply as a common expression of origin. We find the same epithet in Od. 11.299 and in other Euripidean passages (El. 1292, Hel. 1680, IA 1153). The D. were always thought of as young figures;¹¹ this is implied by the epithet κοῦροι (cf. Hom.h. 33.1,¹² Alcman 7, Eur. El. 990, Hel. 137; 638), and παῖδες must be taken as an equivalent to it. Another traditional epithet of theirs is found in our passage: σωτῆρες (see further Kannicht, ad loc.). It is not employed as an epithet of the D. here, but it is proleptic and is a part of the prayer (see above, p. 60); cf. also Philodamus, the refrain-prayer (ἰὲ παῖδ' ἰδὲ σωτήρ), A. Sept. 520 (σωτήρ γένοιτ' ἂν Ζεύς), Cho. 2 (σωτήρ γενοῦ μοι), Plato, Tim. 48d (θεὸν σωτῆρα ἐπικαλεσάμενοι). They are invoked to appear at the sea riding on horseback. Their association with horses is old.¹³ In Thebes they were given the cult-name λευκῶ ἡλώω Διός (cf. Eur. Antiope, fr. 48.98, Kambitsis, HF 29, Pho. 606; cf. also Pi. Ol. 3.39, Pyth. 1.66). Riding on horseback they were thought of as appearing and helping men

in sea-storms and in battles.¹⁴ In Art they are represented with horses.¹⁵ The manner of their journey from the heaven (ἵησιον οἶμον | δι' αἰθέρος ἕμενοι) probably implies "come on a chariot drawn by horses" (see on Ion 452, p. 40); for the use of ἵησιον as equivalent to ἄρμα , cf. Il. 5.328; cf. also Il. 16.148, Pi. Pyth. 2.11; in Stes. 235 Poseidon is ἵησιων πρύτανις and in Pi. Isth. 1.54 he is ἄρμάτων ἵησιόδρομος. Such is apparently the case with Pi. Hymni 1, fr. 30(6): χρυσέαισιν ἵησιον ἄγον ; cf. also Soph. Phil. 400, with the Commentaries of Campbell and Jebb, ad loc. In Art we have the D. with chariots (see above, n. 15).¹⁶ Their haunt mentioned here is the heaven: οἱ ναίετ' οὐράνιοι (cf. also Eur. Hipp. 59, τὰν Διὸς οὐρανίαν , Suppl. 1174, οἱ τ' ἐν οὐρανῷ θεοί , El. 482, οὐρανίδαί). Οὐρανὸς in Greek poetry, when associated with the gods, is Olympus, their normal haunt: cf. Il. 17.544, Pi. Ol. 14.10, Nem. 10.58; 88 (cf. in particular ll. 84; 88: the passage refers to Polydeuces), Ep.h. to the Mother of the Gods, l. 2. Cf. also Mag.hs. 11.5 (to Apollo) ἔλθε ἀπ' οὐρανόθεν; 17.97, τῶν ἐν οὐρανῷ θεῶν . In our passage this is also implied by Διόθεν (cf. also Bacchyl. Dith. 17(16).55, to Zeus: πρότεμπ' ἀπ' οὐρανοῦ θεῶν ἀστραπᾶν). This implies the divine conception of the D. In other instances their haunt is the Peloponnese, and in particular Therapnae, and this implies their heroic conception¹⁷ (cf. The. 1087, Alcman 7, Alcaeus 34, Pi. Isth. 5.33). In O.h. 38 (Κουρήτων), ll. 21 ff, we read:¹⁸ ὁμοῦ <δε> Διόσκοροι αὐτοί, ἱηνοιαὶ ἀέναοι, ψυχοτρόβοι, ἀεροκτεῖς, λοῖτε καὶ οὐράνιοι δίδυμοι κλήιζεσθ' ἐν Ὀλύμπῳ, ἑύηνοοι, εὖδιοι,

σωτήριοι ἡδὲ προσκυεῖς ; this recalls the invocation in our kletic hymn; here too, οὐράνιοι is in association with Olympus. The verb used in the relative clause - ναίειν - is a traditional verb for the god's haunt: cf. Aristonoos 1.2, Limenius, 1. 3, Soph. Ant. 1115, Ar. Ran. 324, O.hs. 38, 40, 56, etc. The D. appear as stars in their function as saviours at sea (see below). Their haunt here is not among the stars, but it is Olympus, as shown above. They are summoned to appear through the whirling stars. In the Euripidean conception of them, what is apparent is the belief in their stellar character:¹⁹ cf. Hel. 140.²⁰ Here we have an allusion to this conception of the D. and not a mention of their abiding place. In Hom.h. 33.13 they appear ζουδῆσι πτερύγεσσιν δι' αἰθέρος αἰΐζαντες (cf. 1. 1496 in our song: δι' αἰθέρος). The D. according to popular belief, were identified with the first star which appears in the sky after a sea-storm, and this is why the element of light in their nature is often stressed.²¹ The stars were one of the D.'s symbols in later Art.²² Cf. also Hesych. s.v. Διόσκουροι' καὶ ἀστέρεις , οἱ τοῖς ναυτιλλομένοις δαυόμενοι . Nevertheless, our kletic hymn is not an appeal in a sea-storm; the D. are invoked to escort Helen's ship and secure proper winds to the sailors, which means a clear sky. O.h. 74 (to Leucothea) recalls the epiklesis of our kletic hymn: μόλαις ἠπαρωχὸς ἐοῦσα | μυσὶν ἐπ' εὐσέλμοις σωτήριος... / μύσταις ἐν πόντῳ ναυσίδρομον οὔρον ἄχουσα. Cf. also O.h. 75.6 ff: ποντογλάνοις γὰρ αἰὲν ναυσὶν χαμῶνος ἐναρχὴς | δαυομένου σωτὴρ μῶνος θνητοῖς ἀναβαίνει | ρυόμενος μῆνιν χαλεπὴν κατὰ πόντιον οἶδμα. The kletic

hymn is built according to the 'Du-Stil'. There is only one invocation of the D. Certain of the elements which a kletic hymn may contain, and in particular a kletic hymn to the D., are implied here by certain expressions: their attribute as horse-riders by ἵππων οἶμον, their function as saviours on the sea by the epiklesis μόλοιτε σωτῆρες , ἔνιτε νέμονται ; the reason for the invocation by the noun συγχρόνου . The D. are not invoked by their names and though they are οὐράνιοι their divine parentage is not mentioned, as commonly in our literary evidence. We find one epithet only which has no relevance to the occasion. The Begründung is not in the middle; it is a fact, because of which divine help is asked for. Nevertheless, the traditional features are sufficient and the appeal sounds like a solemn appeal, though the beings invoked are not principal gods.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find six words:

μόλοιτε , παῖδες , ναίετε , οὐράνιοι , σωτῆρες , νέμονται .

In vocabulary we observe the following: we find one word

for which Euripides is our earliest witness: κυανόχρους

(in Pho. 309 we have κυανόχρως); some epic words: ἀέλλα ,

οἶδμα , οἶμος , γλαυκός , πολίος ; one heavy compound:

κυανόχροα . The style of the song is not elevated. Ornament-

ation is rich: we find ten adjectives, four of which are

ornamental: λαμπρῶν , γλαυκόν , κυανόχροα , πολιά . We

also find one metaphor: λαμπρῶν ἀστρων ὅη' ἀέλλαισιν .

The common hymnal stylistic techniques are found to a small

extent: we find one epithet, two participles which imply

the function of the D. as saviours at sea (both are parts of the appeal), one relative clause. The article occurs once: τὰς ἑλένας . Proper names for the most part do not require the article.²³ Kannicht emended it to βαῖθ'.²⁴

Euripides uses the article in kletic hymns; he also uses it with the names of gods, even in lyric: cf. Tro. 252, Bacch. 155; 375; 403, etc. ; for his audience Helen was not a mortal woman. She had a cult and was worshipped as a goddess in Laconia; cf. also Hel. 1666 ff.

* * * * *

The whole stasimon as a propemptic to the departing travellers is perfectly suitable to the context, as is also the kletic hymn which comes at the end of the stasimon. The selection of the divine beings invoked is well justified. The song is a prayer rather than a hymn, and it is a purely poetical appeal. As a response to it the D. will appear 'ex machina' to ensure the fulfilment of the appeal.²⁵ What they say, shows: a) their link

with Helen (cf. the noun συγχρόνου); b) the safe trip of Helen's ship (cf. the demand νέμνοντες); c) their presence at sea on their horses during Helen's trip (cf. the demand ἵππιον οἶμον). These recall and verify the fulfilment of the Chorus' appeal:²⁶ δισσοὶ δὲ σε | Διόσκοροι καλοῦμεν, οὓς Λύδα ποτὲ | ἔτικτεν Ἑλένην θ', ἣ πέβευρε σούς δόμους | συγχρόνω δ' ἐμῇ λέγω. | ηλκὺν ζῆν ἦόσει σῶ. ηνῶμα δ' ἔξετ' οὐρίον. | σωτῆρε δ' ἡμεῖς σὺ κασιγνήτω διπλῶ | πόντον παρηγητεύοντε νέμνομεν πάτραν.

Thus, the appearance of the D. 'ex machina' appears to be well justified.²⁷ The association of the D. with the

heroine of the play is especially mentioned before the appeal of the Chorus, at ll. 720 f., which recall the end of our kletic hymn.

PHOENISSAE 676-689*

I n t r o d u c t i o n

After the unsuccessful attempt of Iocaste to reconcile her two sons, the battle is about to start. The Chorus, consisting of young Phoenician maidens from Tyre, the homeland of Kadmos, are struck by what is happening and they sing the first stasimon on Theban history; it is, in fact, a eulogy of Thebes, which was founded by Kadmos. This city is in danger; although the Chorus are not Greeks, they have some relations with it: cf. ll. 244 ff. Their song concludes with an invocation of Epaphus to come to this land escorting Demeter and Persephone. The kletic hymn, in fourteen lines, is the epode of the stasimon. It is not a personal prayer. Apparently the Chorus are showing their sympathy with the city of Thebes, although they are not its citizens. The emotional situation of the Chorus is different from that of the Chorus in A. Septem, who are Theban citizens (again, they are women): their appeal for divine help to the $\pi\omicron\lambda\iota\omicron\upsilon\chi\omicron\iota \theta\epsilon\omicron\iota$ in the parados of the Septem has nothing in common with our appeal: it expresses horror. Our appeal expresses sympathy simply. For prayers on behalf of the $\pi\omicron\lambda\iota\varsigma$ see Keyssner, p. 156. It is natural for the Phoenician women to call on their

* This kletic hymn is analysed by Haldane only, not by Knoke.

ancestor Epaphus, who is also Kadmos' ancestor. There is
 a link between them and Epaphus; he is the son of their
 ancestor Io (cf. τὸν προπάτορος Ἰοῦς ποτ' ἔκγονον | ;
 there is also a link between Epaphus and Thebes (cf. σοὶ
 νῦν ἔκγονοι κτίσαν); finally, there is a link between
 them and Thebes because of all of these; thus their attitude
 to appeal for divine help on behalf of Thebes is well
 justified by the specific invocation of Epaphus. He is the
 son of Zeus, he is a divine being, but he is not a god;¹
 thus the help of principal gods is here necessary; Epaphus
 cannot save Thebes directly; Demeter and Persephone can do
 it, to whom Thebes belongs (cf. l. 687). The cult of the
 two Thesmophoroi was of great importance at Thebes, and
 Demeter Θεσμοδόρος had a sanctuary on the Kadmeia.² It
 is under their function as Thesmophoroi that they are
 invoked here, and this is indicated by the epithet διώνυμοι:
 cf. Thes.Gr.L. s.v.: duo habens nomina. The Schol. ad
 loc. refers to their second names Γῆ and Κόρη; but in
 their conjoint cult Demeter and Persephone had a second
 name, Θεσμοδόρῳ, and this is also mentioned by the Schol.:
 ἢ ὅτι δύο οὖσαι ἐνὶ ὀνόματι χρῶνται. The two Thesmophoroi
 were interested in political order and the law-abiding life,³
 as well as in family life;⁴ all these are at risk in Thebes
 owing to the usurpation of Eteocles. Demeter is the
 goddess of agriculture, of the Thesmophoria and the
 Eleusinia, and consequently the goddess of prosperity.⁵
 She offers all blessings in life (cf. O.h. 40.18 ff); thus
 she is especially concerned with peace (cf. O.h. 40.4).
 Her functions are indicated here by the epithets πάντων

ἄνασσα, πάντων δὲ γὰ τροβός .⁶ The best illustration of what the goddess Ge can offer to a city and its people is Hom.h. 30. In the preceding part of the stasimon Thebes is described as an exceedingly fertile land and prosperity should be the natural consequence of this.⁷ The Schol. comments on l. 683: "ἱερὰν δὲ Δῆμιτρος τὴν Θύβιν εἶπεν ἢ διὰ τὸ εὐκαρπὸν ἢ ἐπειδὴ πάντα τὰ ἐκ γῆς φυόμενα ἱερά τῇ θεῷ· καὶ οἱ σπαρτοὶ δὲ ἐκ τῆς γῆς... ὅθεν εἰκότως ἔβη τὰς θεὰς ταύτας συνεκτεκέναι τὴν πόλιν. τί δ' ἂν εἶεν οἱ ἀναδοθέντες ἐκ γῆς ἐνοπλοὶ; οἱ καρποὶ". The epithet πυρφόρους applies to the worship of the two goddesses (the Eleusinia and the Thesmophoria), to which torches were a general accompaniment (on this cf. Hom.h. 2.48; 61 and Ar. Thesm. 1151). The Schol. ad loc. comments: "ἐπὶ γὰρ τῷ ποιῆσαι ὄλεθρον τοῦ τῶν πολεμίων στρατεύματος διὰ τοῦ πυρὸς ἐπιβοᾶται τοῦτον αὐτὰς πέμψαι".⁸ The two Thesmophoroi had no martial character, and Haldane wrongly accepts a warlike aspect of Demeter at Thebes (on this see A.-H.-S. on Hom.h. 2.4).⁹ It is worth mentioning that in the parodos of A. Septem these two goddesses are not included in the list of the gods invoked to protect Thebes against the enemy. In our passage the appeal is different: Iocaste has failed to reconcile her sons. At ll. 586 f. the Chorus pray to gods; at ll. 497 f. the Chorus do not blame Polyneices for what he is doing; cf. also ll. 256 ff. There is also a link between the Chorus and Argos (cf. l. 291), which is the homeland of Io. On the contrary the Chorus blame Eteocles; his deeds are an offence to justice (cf. ll. 526 f). The Phoenician women are concerned with

the prosperous city of Thebes itself, which was founded by their ancestor. The two Thesmophoroi can ensure prosperous days to this city, and thus they must help it at this critical moment. But how? Their demand does not tell us. The *νυμφόροι θεαί* of the Eleusinia and the Thesmophoria are concerned with prosperity and blessings only. Prosperity and fertility are inseparably linked with peace and justice: cf. Hes. *Op.* 225 ff, *Hymnus Curetum*, ll. 37 ff. For the association of Homonoia with Eirene and Demeter, see *ML* 3.2, pp. 2075, 2078.

What attracts our attention in this stasimon is the repeated reference to the land of Thebes:- l. 638, *ταῦδε γᾶν* , l. 645: *ἴνα*, l. 649: *ἐνθα*, l. 681: *ταῦδε γᾶν* , l. 688: *ταῦδε γᾶ* . This shows how much they are interested in the city itself. It is worth mentioning that, though the Chorus refer to Dionysus, who was born in this city (cf. ll. 649 ff), their concluding appeal is not for him, but for the two Thesmophoroi. What matters for them is not how the enemy will be expelled, but how Thebes will continue to be a prosperous city. The epithets of the two goddesses indicate their principal character as Thesmophoroi, and in the case of Demeter her principal functions (see above): *διώνυμοι* , *νυμφόρους θεάς* ; *πάντων ἀνασσα* , *πάντων τᾶ τροβός* . Thus they suit the subject of the prayer, which is an appeal on behalf of a city whose prosperity is at risk. The Phoenician women hesitate to address the two goddesses directly, because they are not Greeks, and thus they address their ancestor Epaphus (as in *Ion* 452 the Chorus hesitate to address Apollo, for

different reasons, and thus they address "their" Athena). Epaphus is not invoked under a specific function (he does not have one). He is simply invoked because of his link with the city and the Chorus. Thus no epithet is employed for him to show his attributes or functions. Such is the case with another appeal to Epaphus in Greek Tragedy (A. Suppl. 40); he is invoked to help the Chorus themselves, because of his link with them. These two examples are the only appeals to Epaphus which have come down to us. In both examples the reason for the invocation of Epaphus is indicated by the expression of origin on his mother's side. Conjoint appeals to Demeter and Persephone which have come down to us among our evidence are a few only: Hom.h. 2.490 ff (for blessings), Carm.Conv. 885 (a thanksgiving prayer for gathering in the fruits of the earth with a specific demand to protect the city), Ar. Thesm. 282 ff (he prays for blessings and wealth for his "children"); 1148 (an invitation to join the Thesmophoriazusae). Our kletic hymn is the only prayer to the two Thesmophoroi in Greek Tragedy.

S t r u c t u r e

Part i: invocation of Epaphus at the beginning with the pronoun $\epsilon\gamma\omega$ ¹⁰ (see on Ion 452, p. 30), his $\gamma\epsilon\nu\omicron\varsigma$ on his mother's side with an expression of origin (see on Hel. 167, p. 48), then his name in the accusative (see on Ion 452, p. 30), followed by the mention of his $\gamma\epsilon\nu\omicron\varsigma$ on his father's side, with another expression of origin and the exclamation $\bar{\omega}$ (we also find the god's $\gamma\epsilon\nu\omicron\varsigma$ on both sides in Alcaeus 34, Soph. Ant. 1115, Aristonoos 1, O.hs.

29, 30, 43, 70, 76, etc.). There follows a verb of summoning in the aorist¹¹ and the exclamation $\iota\omega$ (see further above, p. 7, n. 35). Then we have the klesis in anadiplosis (we have the same in A. Sept. 106; 109; cf. also Ar. Nub. 263 and Thesm. 1148 with different verbs). In some other kletic hymns we have anadiplosis of the name of the god, or of other elements:- cf. the prayer of the Elia women: $\alpha\acute{\lambda}\iota\epsilon\tau\alpha\omega\rho\epsilon$, $\alpha\acute{\lambda}\iota\epsilon\tau\alpha\omega\rho\epsilon$, Soph. Aj. 694f; $\iota\omega\iota\omega\pi\alpha\nu$, $\pi\alpha\nu$, $\omega\pi\alpha\nu\pi\alpha\nu$, Ar. Ran. 324: $\iota\alpha\kappa\chi'$ ω $\iota\alpha\kappa\chi'$ ω $\iota\alpha\kappa\chi\epsilon$; PM 7.330: $\alpha\gamma\epsilon\alpha\gamma\epsilon$, $\eta\delta\eta\eta\delta\eta$, $\tau\alpha\chi\iota\tau\alpha\chi\iota$. The form $\beta\alpha\delta\iota$ is not found in any other of the extant kletic hymns; we have the form $\beta\alpha\iota\upsilon\epsilon$ in O.hs. 6, 11, 35, etc., Limenius. The place he is summoned to visit appears with the klesis, in the accusative (see on Ion 452, p. 31).

Part 11: the Begründung is in the middle, after the epiklesis (here it is the reason for the invocation; we have the same in Alcaeus 34, Soph. Ant. 1115, OT 159). It is introduced by the pronoun $\sigma\omicron\iota$ with no other transitions (transition to the Begründung without a particle also occurs in Alcaeus 34, Ar. Eq. 551, Thesm. 1136). The reason for the invocation is sometimes introduced by the personal pronoun: cf. Soph. Ant. 1115, Av. Ran. 399, O.hs. 11, 14, 27, 40, 68, 72, etc.; cf. further Norden, pp. 157 f. The Begründung is the reason for the invocation of Epaphus (the link between him and Thebes); then we have the link between the two goddesses and Thebes (the link between the Chorus and Epaphus is implied by the noun $\pi\rho\omicron\mu\acute{\alpha}\tau\omicron\rho\omicron\varsigma$ which appears in Part i: see on Ion 452, p. 33).

Part iii: the prayer is at the end (we have the same in Sapph. 1, 2, Anacr. 357, Paeon Erythraeus, Aristonoos 1, and all Orphic hymns. The prayer is short (see on Hel. 1495 p. 61) and the transition to it is achieved without a particle (see on Hel. 167, p. 48). The kletic hymn concludes with a propitiatory "sententia"¹², which recalls the δύνασαι γὰρ motive (cf. Keyssner, pp. 85 f, Beckmann, p. 38). This is not simply a reason for the invocation (as for instance is The. 11 ff: σοὶ μὲν τοῦτο διὰ σμικρόν), because it does not refer to the particular gods appealed to, but to gods' "potentia" in general. This is uncommon in kletic hymns.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Ἐπαφρον	Ἰοῦς ἐκγονον Διὸς γένε- θλον		—	—	βάθι	—	οὐ νιν... (προϊάτορος)	πέμπε ἄμυνε	—

Examination of the elements and other material

The two epithets employed for Epaphus here come from the expressions used to describe his origin: ἔκγονον , γένεθλον (cf. also Il. 5.813, Od. 11.236, Hom.h. 3.136, Soph. Ant. 1115, O.hs. 32.1, 57.3, fr. ad. 1016 PMG). In A. Suppl. 41-43 the corresponding expressions are: Δῖον πόρτιν , ἱνὶ προχόνου βοός . There we also have the epithet ὑπεργόντιον which implies his haunt (Egypt); in A. PV 851 he is called κελαινός . His mother Io is called προμάτωρ: cf. also A. Sept. 140 (ἄτ' εἰ γένους προμάτωρ , which implies their link with Kypris). In A. Suppl. 40 Io is called προχόνου βοός and at l. 533 she is προχόνου γυναῖκός . For the expression ἐκάλεσα βαρβάρῳ βοᾷ cf. O.h. 7.2: εὐιέροις βωναῖσι κικλήσκων , O.h. 55.28: καλῶ ἀγίοισι λόχοισιν. For the expression ἐκάλεσα λιταῖς cf. A. Sept. 143 (λιταῖς σε < > θεοκλύτοις | αὐτοῦσαι πελαζόμεσθα).

Contrary to what we have with Epaphus, we find many epithets of the two goddesses, though they are not apostrophized directly. The appeal is, in fact, for them; the Chorus honour them and stress their functions. The epithet δῶνυμοι ¹³ is not employed anywhere else for the two goddesses. For the epithet θεά, which is used here three times, see on Ion 452, p. 36 . Demeter, in particular, is also called θεά in Hom.h. 2.1; 292, O.hs. 29.2, 40.1, 41.1. The epithet βίλος is common for gods; for Demeter it appears in our passage and in Ar. Thesm. 286 only. Πάντων ἀνάσσα is taken with Demeter here, though according to Schol. Gu. Bar. it applies to Persephone " διὰ τὸ πάντας

ἀνδρώηους εἰς Ἄϊδου δούραν ". Persephone is not invoked under her function as the queen of the lower world.

According to Schol. Gr.Cant.I the epithet applies to Demeter. The epithet Ἄνασσα is employed for Demeter in Il. 14.326, Hom.h. 2.75; 492, Ar. Ran. 387; it is only here, however, that she is called πάντων Ἄνασσα. Demeter is also identified with Ge in Eur. Bacch. 275f, Orphic fr. 165, Papyrus Derveni.¹⁴ Demeter and Ge have the same attributes (cf. Hom.h. 30, O.hs. 26, 40). As Kleinknecht remarks (p. 56, n. 1) τροβῶ is a term in the language of mysteries: cf. Orphic fr. 107, 98-99, O.hs. 26.2, 27.1, 40.7, 76.4, Ar. Ran. 886. For the epithet τροβός cf. O.h. 40.7 (θρέντερα θνητῶν), O.h. 26.2 (παντρόβε), O.h. 40.2 (κουροτρόβε); cf. further A. Sept. 16 (γῆ τε μητρί , διλάττει τροβῶν), Cho. 66 (χθονὸς τροβοῦ), Isocr. 4.25 (τροβὸν καὶ πατρίδα καὶ μητέρα), Plato, Tim. 40b (γῆν δὲ τροβὸν μὲν ἡμετέραν). What is common in invocations of Demeter and Ge is the employment of nās : cf. O.h. 40.7 (θρέντερα προπάντων), O.h. 26.2 (παντρόβε), Hom.h. 30.1 and O.h. 40.1 (παμμήτερα), O.h. 40.3 (παντοδόττερα), Orphic fr. 165 (Γῆ μήτηρ πάντων). Here we have πάντων Ἄνασσα , πάντων τροβός. No individual epithet is employed for Persephone here. In the Thesmophoria she had a secondary rôle. When she is mentioned together with her mother, epithets are commonly employed for Demeter only: cf. Archil. 322, Ar. Thesm. 286; or, for Demeter mainly: Hom.h. 2.490 ff. The epithet υπερβόροι is also employed for them in Ep. 821.5 (Kaibel); for Demeter only in Eur. Suppl. 260 and Ep. 153.11 (Kaibel). In O.h. 40.11 Demeter

is called λαμναδόεσσα; cf. also Hom.h. 2.48; 61: αἶθο-
 μένας δαΐδας μετὰ χερσὶν ἔχουσα. It does not appear to be a
 standing epithet of theirs (as Haldane wrongly remarks);
 in Mag.h. 4.26 Helios is called πυρόβροτος. For the form of
 Persephone's name employed here see on Hel. 167. We also
 find this form in A. Cho. 490, which Wilamowitz changed to
 θερσέβασσα. The "sententia" πάντα δ' ἐὺητιῦ θεοῖς
 recalls Od. 10.306: θεοὶ δέ τε πάντα δύνανται. The
 prayer in Murray's edition is phrased with two imperatives:
 ἡγεῖντε, ἄμυνε. The meaning of the appeal to Epaphus is
 this: escort the two goddesses and by this help the city
 of your descendant; if they be present, the city will be
 saved. According to Paley, who suggests the infinitive
 ἀμῦναι here, the meaning is: send them to assist this
 land. Ἄμυνε τᾶδε γᾶ corresponds to the preceding epi-
 klesis: βάδι τᾶδε γᾶν, and Paley is obviously wrong in
 his interpretation. The Chorus describe their appeal as
 barbaric although it is in Greek. At l. 301 Iocaste says:
 δοῦνισσαν βοᾶν κλύουσ' . Here we should imagine that the
 music which is accompanying the song had an exotic character.¹⁵
 Λιταῖς refers to the appeal itself and βοᾶ to the music;
 the noun βοᾶ is employed for the sound of musical
 instruments in several instances: Il. 18.495, Pi. Ol.
 3.8, Pyth. 10.39. In A. Pers. 628ff we have an oriental
 prayer and lament; there we find the expression βάρβαρα
 σαβυνῇ (cf. βαρβάρους λιταῖς), a foreign word (βαλῆν),
 repetition of the klesis, the epic verb βάσκε (cf. βάδι),
 and some exclamations (ἤέ, οἶ, αἰαῖ : cf. ᾤ, ἰῷ). Our
 kletic hymn, though addressed to Epaphus, refers mainly to

the two goddesses. Some of their epithets come from the common religious stock (θεαί, δία, ἀνασσα; πάντων (ἀνασσα) and δία, however, do not appear to be common for Demeter); διώνυμοι is unique and πάντων τροφός, ηυρόροι are rare; ἀνασσα simply is a standing epithet of Demeter. Διώνυμοι and ηυρόροι indicate their conjoint worship and their function under which they were worshipped. θεαί and δία do not indicate anything specific and thus they are ornamental. Πάντων ἀνασσα, πάντων τροφός indicate the principal functions of Demeter. None of them is a cult-title. Except for the ornamental epithets, the remaining are selected to suit the subject of the prayer, as shown above. Three epithets are ὀνόματα διηλᾶ (ἐκχρονον, διώνυμοι, ηυρόρους). Διώνυμοι is a hapax legomenon in classical Greek. The epithets employed for Epaphus (the expressions of his origin) stand next to each other in asyndeton. With the epithets of the two goddesses we have the asyndeton once (θεαί, πάντων ἀνασσα) and then the conjunction δέ (πάντων δέ). The kletic hymn is built according to the 'Du-Stil'. There we find one invocation only. Certain of the elements which a kletic hymn may contain are missing here (epithets of the divine being invoked, his haunt, the reason for the prayer). The haunt of the two goddesses is implied by the verb κτήσαντο: this implies the city of Thebes. The place they have to visit is described in the preceding part of the stasimon (see on Ion 452, p. 32).¹⁶ The structure of the kletic hymn is peculiar: Epaphus is invoked to come to Thebes; in the Begründung we have the link between this city and

the two goddesses; then Epaphus is appealed to to escort these two goddesses. The traditional features in phrasing and structure are sufficient, and thus the appeal sounds like a solemn one, though mainly addressed to a being who is not a god.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find eleven words:

ἔκχονον , γένεθλον , ἐκάλεσα , λιταῖς , βάδι , θεαί ,
 δόξα , θεά , πάντων , ἄνασσα , τροβός , νέμει , θεοῖς .

In the vocabulary we observe the following: we find one word for which Euripides is our earliest witness: διώνυμοι ; a few epic words: ἔκχονον , λιταί , βοᾷ ; one heavy compound: πυρφόρους . The style is not elevated.

Ornamentation is poor (we find three adjectives only).

The common hymnal stylistic techniques are found to a limited extent; the article occurs once; twice we have anadiplosis¹⁷ (βάδι βάδι , πάντων πάντων) ; we also find two exclamations.

In this hymn we find some short phrases in rapid succession, and this creates a fictitious urgency:¹⁸ βαρβάρω βοᾷ ,
 βαρβάροις λιταῖς | βάδι βάδι | νέμει πυρφόρους θεάς ,
 ἄμυνε τᾷδε γᾶ .

* * * * *

To sum up, the short kletic hymn sounds like a solemn prayer, mainly because of its sacred vocabulary and the accumulation of epithets of the two goddesses. It is perfectly suitable to the context. It is a prayer rather than a hymn. The selection of the divine being invoked is well justified, as well as the selection of the goddesses

who are to save Thebes. This appeal comes naturally at the end of the stasimon which praises Thebes.¹⁹ In the sequel the appeal will be answered: Thebes will be saved, though both the brothers will be killed; Kreon will undertake the administration. The appeal is uttered before the battle starts. It is not a personal prayer. The association of the divine being invoked with Thebes has already been mentioned in the parodos (ll. 244 ff) and it is implied in the preceding part of the stasimon. The relation of the two goddesses with the city is implied by the preceding part (see above, p. 71).

BACCHAE (519) 550-575*

I n t r o d u c t i o n

The $\xi\epsilon\nu\omicron\varsigma$ has been caught and led to his jail. At this moment the Chorus sing the second stasimon (l. 519), which culminates in a kletic hymn to Dionysus, in twenty-six lines (550-575), in which the god is summoned to come and stop the hostile Pentheus from chasing the god's worshippers. The preceding part of the appeal is in the most part a narrative (cf. also Pho. 676), but here this narrative is directly associated with the appeal.¹ In Thebes, the god's birthplace, his worship is rejected by the king, whose earthborn origin is contrasted to the divine one of Dionysus. The epiklesis starts with a question to the god:² "do you see what is happening here?". In the epode the Chorus mention a number of places associated with the god and his worship, and conclude with

* Both Knoke and Haldane analyse this stasimon.

a beatitude of Pieria for receiving the Bacchic rites. This is in contrast to the first part, where we have Thebes' hostile attitude towards the god's worship. The appeal is uttered by the Chorus, the carriers of the god's word, on behalf of themselves and their leader; their life is in danger, but not only that: the worship of the god invoked is rejected, and thus the appeal concerns him too. The appeal sounds natural at this point. The god is not invoked under a specific function³ (apart from $\acute{\alpha}\nu\alpha$ ⁴ no other epithet is employed for him); he is invoked because of his link with the appealing persons ($\epsilon\mu'$ $\tau\acute{\alpha}\nu \tau\omicron\upsilon \beta\rho\omicron\mu\acute{\iota}\omicron\upsilon$, $\sigma\omicron\upsilon\delta\varsigma \eta\rho\omicron\beta\acute{\alpha}\tau\alpha\varsigma$), and because the matter concerns him as well. He is invoked to come to his birth-place to defend his worship and his worshippers. We know about the punishment of Lycurgus who rejected Dionysus' rites (cf. Il. 6.130 ff); in Hom.h. 7 we have the punishment of the Tyrrhenians by Dionysus himself.⁵ We find some more appeals to Dionysus in this play, because of his role in it, and all of them have a specific dramatic function. These are the only appeals to Dionysus in Euripides. (In Aeschylus we do not find any appeal to Dionysus; in Sophocles we find three appeals: Ant. 147; 1115, OT 209). In two other kletic hymns in Greek Tragedy (A. Sept. 109 ff and Soph. El. 110) the preceding part functions as the background of the appeal: we have an exposition of the situation, as we have it here, though in a different structure. In all three of these cases the preceding part functions as the reason for the following appeal.

S t r u c t u r e

Part i: the Begründung is first. The preceding part of the appeal cannot be separated from it (as is the case with Pho. 676, where the preceding part is not dramatically connected with the appeal). The question with which the appeal opens (ἐσορᾶς τὰδε), refers to this part, and thus it is the reason for the following prayer; it is worth noting that in this part we find a normal feature, the particle γὰρ (cf. l. 521). This Begründung, however, has no parallels in structure: instead of stating the reason for their appeal in a simple way (as is the case with the examples mentioned in discussing Ion 452, p. 34, and those mentioned above, p. 83), here we have an apostrophe to Dirke, a short narrative, a second apostrophe to Dirke, and then the deeds of Pentheus, where we have a picture of his personality. In this part we also have the reason for the invocation implied by the expressions ἔμ' τὰν τοῦ Βρομίου, τὸν ἐμόν διασώταν: this implies the link between the appealing persons and the god.

Part ii: the invocation. It is introduced by a question to the god, where the invocation is inserted, which consists of his γένος and name simply. This is the only example among our evidence of kletic hymns which starts with such a question addressed to the god. In this question we also have a reason for the invocation implied by the expression σοὺς ηροδόντας, and also a reason for the prayer implied by the expression ἐν ἀμύλλαισι ἀνάγκας. The klesis follows the invocation (we have the same in A. Sept. 109, Philodamus, O.hs. 11, 27, 29, etc.). The

klesis is in the imperative and is followed by a participle expressing the required manner of appearing on earth, which together with the klesis stand as a prayer (see on Hel. 167, p. 48). An epithet is inserted here (epithets are also found with the klesis in Ar. Eq. 551, Thesm. 1136, Lys. 1262, O.hs. 11, 27, 29; cf. in particular Soph. Ant. 1115; ἡροδῶν, ἡνα), and a mention of the place he is to appear from (see on Ion 452, p. 31 and Dodds, ad loc.).

Part iii: the prayer. It is very short and it is in the imperative. The transition to it is achieved by the particle δέ. The appeal does not come to an end yet. In the epode a number of places associated with the god is mentioned and described, but he is not invoked to appear from one of them (as for instance in Ar. Nub. 269, Ananius 1, O.h. 55, etc.); cf. also Menander, pp. 334 f; in Soph. Ant. 1115 we also have a mention of places associated with the god. The structure of this part is different from the normal one for the places which are associated with the god (e.g. Soph. Ant. 1115). The function of this part here has been discussed above, p. 83 ⁶. The prayer has been completed before this part starts. We can possibly take it as Ausfeld's "pars epica", in which "multa ac varia continentur" in praise of the god. Here we find a new invocation of the god. For the μακαρισμός motif found in hymns, see Norden, p. 100, n. 1 and Snell, Hermes 66 (1931), p. 75, n. 4; cf. also Keyssner, pp. 142 ff. Here we find the traditional opening formula μάκαρ⁷.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Διόνυσος	Διός παῖς	(Διθύραμβος) (Βρόμιος) (Εὔιος)	ὄνα	κατ' Ὀλύμπου (Δίρκα) Νύσσα κορυφαί Καρύκιοι Ἄλυστου θαλάμαι Πιερία Ἄξειός Λυδίας	μόλε	τινάσσειν	(11.519-49) (ἐμὲ... τὸν τοῦ Βρομίου σου) (σοὺς προ- φήτας) (ἐν ἀμίλλαι- σιν ἀνάγκαις)	κατάσχεις	—

Examination of the elements and other material

Questions to gods of the type "do you see" occur in some more instances in Euripides only (in lyric): Med. 161, Hipp. 1363, Tro. 1290. The verb ἐσορᾶν is not employed in any other apostrophe to gods (see Ziegler, pp. 67 f). In Sophocles it is twice employed of angry gods (not in apostrophes): OC 1370; 1536. For the expression τινάσσων θυρόν, which indicates the typical movement in Bacchic rites, cf. l. 80 with Dodds ad loc. In O.h. 52.4 D. is called θυροτινάκτα. The participle τινάσσων also occurs in Ar. Ran. 324, in a different context; cf. also Mag.h. 13.4 and Soph. Trach. 512 (of Hercules). J. Roux takes this participle as a vocative, as an epithet of D.: "D. est imaginé "en gloire", dansant sa danse dionysiaque dans le séjour des dieux". Euripides, however, does not employ this hymnal feature in the kletic hymns (i.e. participles which show attributes of the gods); on the other hand he employs participles as a part of the demand. Such must be the case with this participle too (see above, p. 85). In the prayer of the Elian women we also find a participle with the demand: τῷ βοέωι ηοδὶ δύων. The god is invoked to appear in the typical movement of his rites (cf. l. 80), with his χρυσῶνα θυρόν, as if it were a weapon of vengeance. A similar case is the appeal to Poseidon in A. Sept. 131: ἰχθυόβλη μαχανᾷ. In O.h. 52.11 D. is called χρυσεγχής⁸ and in fr.ad. 109b P.M.G. δορατοφόρος. Cf. also Ael. Ar. Or. 41.8-11: νάρθηκές τε ἀντὶ δόρατος καὶ νεβρίς ἀντὶ λιοντίης αὐτῷ πεπορισμένα καὶ κύλιξ ἀντὶ ἀσπίδος κοίλης, ὡς τὸ αὐτὸ ποιοῦν τῷ Διονύσῳ μάχεσθαι τε

καὶ πίνειν· καὶ οὐ πολὺ τούμμεσσι τοῦ τε ἀγῶνος καὶ τῶν ἐπινικίων. Ἴνδους δὲ καὶ Τυρρηνούς λέγουσιν ὡς κατεστρέβητο ... Βάκχαι δὲ ἀνδ' ἐπηέων αὐτῷ προΐουσαι καὶ τοξοτῶν, τῷς τε σκευῇς ἀκόλουθα ἦν ἀρτίως ὑμνοῦμεν...⁹;
cf. also A.-H.-S, p. 377 (in the choregic monument of Lysicrates some of the Tyrrhenians are punished by the Satyrs, being beaten with the thyrsus). The meaning of this participial clause is double: appearing as the god of the Bacchic rites τινάσσων his θύρσον, he will punish Pentheus (the demand does not tell us how), and thus these rites will be established in Thebes. Cf. also Dodds on l. 113. Dodds commenting on the expression κατ' Ὀλύμπου says: But "down from Olympus" is surely the sense required. We must write κατ' Ὀλύμῃου (Kirchhoff). I agree with this emendation which is what the context requires here (according to what has been said above about the participle τινάσσων); Dodds, however, does not say anything about the function of the participle here (he translates it, however, "shaking..."). In the sequel we read: ἡσθυσθ', ὡς εἶκε, Βακχίου | διατινάξαντος + δῶμα Πενθέως (ll. 605 f); and later Pentheus will disguise himself as a Maenad holding the θύρσος (l. 835), to march to his punishment. In O.h. 45.4 we have εὐάδων κατ' Ὀλύμπου, but here we have a function of the god, not a demand. The θύρσος is called χρυσῶνα. On this see Dodds, ad loc. Dionysus is χρυσομίτρας in Soph. OT 209, Apollo is χρυσότοξος in Isyllus, l. 48, χρυσολέρης in O.h. 34.3, Poseidon is χρυσοτρίαινος in Ar. Eq. 559, etc. In Pi. Pyth. 3.9 the τόξα of Artemis are χρύσεια, in Soph. OT 203f Apollo's τόξα are χρυσοστόβα, in Hom.h. 27.5 Artemis' τόξα are παρχρύσεια,

in fr.ad. 929c PMG Poseidon's τρίαῖνα is χρυσέοδους .
 The epithet ἀνα³ is also employed for D. in Philodamus,
 l. 1 (ἀνα), Hom.h. 1.5, Anacr. 357, Soph. Ant. 1115, O.hs.
 30.2, 54.8. The god is invoked to come from Olympus, the
 normal haunt of the gods, to stress his divine character
 which is in dispute at Thebes (cf. also Winnington-Ingram,
 op. cit., p. 81). The places mentioned in the epode are
 Nyssa, Delphi, Olympus, Pieria and Thrace (on this see Dodds,
 ad loc.). Nyssa is also mentioned in Hom.hs. 1 and 26,
O.hs. 46; 52, Soph. Ant. 1115; Delphi, in Philodamus,
 Soph. Ant. 1115, Ar. Nub. 595; Olympus, on O.h. 45, Philo-
 damus; Pieria, in Philodamus. In the epode we find some
 of Dionysus' attributes (which are missing in the
 invocation); they are implied by certain expressions:
 ἦοτι θυρσοφορεῖς διάσους (cf. O.hs. 50.8, θυρσομανές ,
 52.8, βακχεύων , Ion Lyr. 26 West, θυρσοφόρος); χορεύων
 (cf. the prooemium to the Orphic hymns, l. 9, χορευτά ,
O.hs. 46.4, κεχορευμένα βήματα πάλλετς ; 52.7, ἀχέτα κώμων,
 Ar. Thesm. 985, χοροῖς τερπόμενος , ἀναχορεύων , Ran. 324,
 χορεύων , Ep.h. to all the gods, l. 3, βρόμιον χορευτάν,
 fr.ad. 992 PMG, φιλοχορευτά); for κορυβαῖς κωρυκίαις etc.
 cf. O.hs. 46.4, ὅς ποτ' ἀνὰ δρυμούς; 52.10, οὔρεσιβοῖτα,
 Bacchyl. Dith. 19(18).49, ὀρειβάκχαν Διόνυσον . For
 εἰλισσομένας Μαινάδας cf. O.h. 47.2, ὅς ἐλίσσόμενος ;
 cf. also Pi. Ol. 4.2 (τεαὶ γὰρ ὤραι ἐλίσσόμεναι ...),
O.h. 24.7 (ἐλίσσόμεναι περὶ κῶμα). For the expression
 πολυδένδρεσιν Ὀλύμπου θαλάμαις cf. Paean Delphicus 1.1
 Ἑλικῶνα βαθύδενδρον and Mag.h. 12.10 Παρνησσοῦ κορυβαῖς
 πολυδένδροις . For ἔνθα ποτ' Ὀρφεὺς κιθαρίζων.... cf.

Menander p. 443 (περὶ Γυναικίου): ὁ γὰρ Ὀρφεύς
 ὥστε καὶ θυρία συλλέχεν, εἰ πλῆττοι τὴν λύραν
 see also below, on Alc. (569) 570, p. 258. For Μαινάδας
 ἄζει cf. also Soph. Ant. 1150f (σαῖς ἅμα περιπόλοις
 αἱ σε μαινόμεναι ...), OT 212 (Μαινάδων δμόστολον), Ar.
Lys. 1279 (ὅς μετὰ μαινάσι). The epithets ἄνα and παῖ come
 from the common religious stock; they do not indicate any
 attribute of the god; no more do they suit the subject of
 the prayer.¹⁰ The main kletic hymn is built according to
 the 'Du-Stil'. It lacks an accumulation of epithets,
 though D. is πολύνυμος 'par excellence'. The reason for
 the invocation is implied and so is the reason for the
 prayer. The main appeal is short and it is surrounded by
 the exposition of the situation and its counterpart, the
 mention of the god's cult-centres; such places appear in
 the invocations. Though the main appeal is short, this
 stasimon as a whole sounds like a solemn prayer with many
 traditional features, though not a normal structure.

V o c a b u l a r y - S t y l e

In the whole stasimon we find seventeen words of
 the sacred vocabulary: θύγατερ, πότνια, ἀθανάτου, τεκνών,
 ἴδι, Διδύραμβε, βάθι, μάκαιρα, διάσους, ἔχουσιν, θεοῖς,
 παῖ, μόλε, ἄνα, θύρσον, μάκαρ, χορεύων. In the vocabulary
 we observe the following: we find ten words of which
 Euripides is our earliest witness: εὐνάρθενος, βοτρυώδης
 (also at l. 12), ἀχρωητός (also in HF 990), διασώτης,
 θύρσος (also in other Euripidean passages), θυροτρόφος
 (also in other Euripidean passages), θυροφορέω, ἀχρότης,
 βάκχευμα (also in other Euripidean

passages), ὀλβοδότης ; πολύδενδρος is a new form: cf. the epic πολυδένδρεος ; ὠκυρόης is a new form too: cf. the epic ὠκύροος . The form χρυσῶψ is a hapax leg.; cf. Ar. Thesm. 324 and ad. eleg. 28.4 West: χρυσῶπις . It is derived from χρυσωής.¹¹ The verb λιγαίνειν is employed for a river here and in Eur. Hec. 454 only. We also find many epic words: θαλάμη , κιθαρίζω , δένδρεον , εὐλητος , μηδύς , ἀναίνομαι , οἶνη , βρότιος , etc.; many heavy compounds: στεφανόβροχους , θυροτρόφου , θυροσοφοῖς , πολυδένδρεσσιν , ὠκυρόαν , ὀλβοδόταν, χρυσῶγα . The style of the song is elevated. Ornamentation is rich: we find twenty adjectives (one of which is ornamental, ὠκυρόαν), three metaphors (ἐβύτυσσε , γίγαντα , πολυδένδρεσσιν θαλάμαις). The common hymnal stylistic techniques are found to a limited extent in the main appeal:- we find three participles (two of them imply attributes of his: τινάσων , χορεύων , and διαβάς), two epithets, three exclamations; the article occurs twelve times (no article, though, occurs in the main appeal); this is not a traditional feature (see above, p. 8).

* * * * *

To sum up, the stasimon is a purely literary appeal; it is also a purely dramatic appeal. The main kletic hymn (550-575) sounds like a solemn prayer, though the appeal itself (550-555) lacks many of the traditional features. The prayer is perfectly suitable to the context. It is a personal prayer on behalf of the Chorus and the god himself. In this stasimon we also find praise of the god to a great extent. In the sequel the Chorus will hear the god's voice and will experience the fulfilment of their appeal.

HERCULES FURENS 781-797*

I n t r o d u c t i o n

Lycus is dead and Hercules has returned to his throne. The Chorus, consisting of aged men of Thebes, friends of Hercules and his family, rejoice at his victory and desire to dance (cf. ll. 761 f). Then they speak of the dances which will take place at Thebes now (ll. 763 ff). At ll. 781 ff of the third stasimon they call on Thebes to rejoice,¹ and then (ll. 785 ff) the local Nymphs,² the daughters of Asopus, and the neighbouring areas³ are invited to come and join them in their song for Hercules' victory. What follows in the last antistrophe is in praise of Hercules:⁴ they speak of his divine origin and his victory over his enemy. By the invocation of the neighbouring areas the local deities, Apollo and the Muses, are invoked to come. Instead of invoking them directly, they invoke their place of abode;⁵ on this see Langholf, p. 56 with Eur. Ion 492. In Eur. Alc. 569 the house is identified with its master (see Chapter V); in Soph. El. 110 we have a conjoint invocation with klesis of the δῶμ' Ἀΐδου καὶ Περσεφόνης, Hermes, Ara and the Erinyes. The preceding strophic pair is again a song of rejoicing and an exposition of the situation, which functions as the background of the appeal in the following strophe (cf. also Bacch. (519) 550). Our song is not of the same type as those discussed in Hel. 167, p. 45; here, we have it in

* Knoke does not analyse this kletic hymn; Haldane analyses the passage from ll. 763-814, as a song of rejoicing. Though the HF was composed before the plays from which songs have been examined so far in this chapter, this passage is discussed after them, because it is less traditional than them.

the middle of a song, not at the beginning; it is not a typical appeal for inspiration,⁶ since they have already sung the most part of their song of rejoicing, and what follows is the concluding part of it, though it is the summit of their song. Here the appeal is to join them in the celebration. The Nymphs are invoked to come as *συναοῦσθε* (though such expressions are found in appeals to the Muses for inspiration: cf. Ep.h. to the Mother of the Gods, l. 3 *καὶ μοι συναείσατε*), and the neighbouring deities are simply invoked to come *εὐχαῖε κελάδω*.⁷ This appeal, in thirteen lines, is not a prayer for a particular service, nor has it a personal character. It simply celebrates the victory of Heracles. A similar case, though different in content, is Soph. Aj. 693, in which Pan is invoked to join them in their dance of rejoicing, and also Apollo. Among our evidence this is the only conjoint appeal to the Nymphs, Apollo and the Muses. In fact, the whole song is an invitation to the city itself and the neighbouring areas, through various representatives, to participate in the rejoicing. It is worth noticing that the Theban deities are not invoked. Apollo and the Muses are also invoked because they are associated with dance and music (cf. Hom.hs. 3.182 ff, 25, Pi. Pyth. 5.65, fr. ad. 941 PMG, etc.). Nevertheless, no epithet is employed for them; this is also due to the nature of the second invocation, where, though, we find an epithet of a different character: *δενδρῶτε*. Appeals to gods to rejoice with mortals at happy events are only four in our evidence: our passage, Soph. Aj. 693, Ant. 147, Ar. Lys. 1279; from this we can

conclude that such a practice was not common. Our appeal has no specific dramatic function and it is rather a purely poetical device.

S t r u c t u r e

Part i: invocation of the local Nymphs (connected with the preceding appeal with σὺν τε, see on Ion 452, p. 33), with an expression of origin first, followed by the klesis and the appellative Νύμφαι (to some extent a similar technique is found in Alcaeus 34). The klesis is in the imperative (for the verb of the klesis see on Pho. 676, p. 74), to which the participle ληνοῦσαι and a mention of their haunt are fixed⁸ (see on Ion 452, p. 32 ; for the participle found here cf. also Sapph. 127, Alcaeus 34, Alcman 55, Ar. Thesm. 323, etc.). A predicative adjective follows the klesis (συναοιδοί) and form together a prayer (see on Hel. 1495, p. 60). A second appeal follows, not connected with the previous one (here a different group is summoned with a different klesis: there is no other similar case among the extant kletic hymns; in Soph. Aj. 693 the transition is achieved by the particle δέ). The two beings are invoked together with τε (see above, p. 24) and the exclamation of joy ὦ; there follows a klesis (the same verb occurs in Ar. Thesm. 1148 but it is in the present tense. Here we have the future; on this see Langholf, p. 58); this is the only case we have of a klesis in the future indicative.⁹ Then we have the expression εὐχαδῇ κελεύω which indicates the required manner of appearing: similar examples are :- Mag.h. 21.24 (Hecate): ἐλθέ ἐλάουσ' ὕλακῃ καὶ ἰωῃ, O.h. 47.6: χερηδνίαις πρηνίδεσσιν, Ar.: Pax. 974: χερναιοηρηῶς, Mag.h. 30.2:

οὐκ ἐλθεῖ . There follows the place they have to visit in
 the accusative (see on Ion 452, p. 31), followed by a
 relative clause which applies to this place, though not
 describing it (see on Ion 452, p. 32). At the end we have
 another relative clause associated with the noun λόχος, and
 this implies the reason for their rejoicing, which
 consequently implies the reason for their appeal (see on
Hel. 1495, p. 61 , where the relative clause is clearly the
 Begründung). Our kletic hymn consists of one part only,
 since there is no prayer for a particular service. The
 Begründung is mainly implied by the preceding part (see
 above, p. 92); it is also implied by the expression τὸν
 Ἡρακλέους καλλίνικον ἀγῶνα .

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Νύμφαι (Πυθίου πέτρα) (μουσών δάματα)	Ἀσπιάδες κόραι		κόραι (δενδρῶτι.)	πατρός ὕδαρ (Ἀσπιάδες) (Πυθίου) (Ἑλικωνιά- δων)	βάτε ἤξετε	εὐγαθεῖ μελάδω	(καλλίνικον ἀγῶνα) ὅς γ' αὖν τέκνων...	βάτε συναίδοι	—

E x a m i n a t i o n o f t h e e l e m e n t s a n d o t h e r m a t e r i a l

For the expression of origin Ἀσωπιάδες κόραι cf.

Pi. Isth. 8.17 ff: πατρός οὖνεκα δίδυ-|μαι γένοντο δύρατρες
Ἀσωπιδῶν . The noun καλλίνικον has become formulaic in
the case of Hercules;¹⁰ cf. the Schol. on Ar. Av. 1764:
τὸ "τίνελλα" μίμνῃς ἐστὶ φωνῆς κρούσματος αὐλοῦ ποιᾶς
ἀπὸ τοῦ ἐθυμνίου οὗ εἶπεν Ἀρχίλοχος εἰς τὸν Ἡρακλέα μετὰ
τὸν ἀθλον αὐτοῦ "τίνελλα καλλίνικε | χαῖρ' ἀναξ, Ἡράκλεις
(cf. Archil. 324 and Pi. Ol. 9.2); cf. also
Eur. HF 681 and El. 864f (ἀλλ' ἐπάμδε καλλίνικον ὥδαν
ἐμῷ χορῷ). In the invocation concerning Apollo we find
the noun ἥετρα : cf. A. Eum. 22, Soph. OT 464, Ant. 1126,
Paean Delphicus 1.4. The Muses are called Ἑλικωνιάδες :
cf. Hes. Th. 1 f; in Med. 831 he calls the Muses Πιερίδας .
The noun δῶματα is common in invocations of the Muses:
cf. Il. 2.484, Hes. Th. 114, etc. The kletic hymn is built
according to the 'Du-Stil'. Many of the component elements
are missing, because of the nature of the invocation:
epithets, the γένος of the beings invoked in the second
part. The haunt of the beings is implied by the invocations
themselves and this also implies the link between these
beings and the city they are summoned to visit. The appeal
consists of one part only. In structure and phrasing we
find some traditional features.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find six words:

κόραι , βάτε , λιποῦσαι , καλλίνικον , ἤξετε , ἱερόν . In the
vocabulary we observe the following: we find two hapax

legomena: δένδρῳτις , εὐχαδῆς ; our passage is the only witness of the form συναοιδῶν (in Hel. 174 we have συνῳδός); we also find one epic word (κέλαδος), and two heavy compounds (καλλίνικον , χαλκασπίδων). The style is not especially elevated. Ornamentation is not poor: we find five adjectives, one metaphor (ἱερὸν ὄψς), two personifications (ll. 789 ff). The common hymnal stylistic techniques are found to a limited extent: we find two epithets, one participle associated with the Nymphs (it is part of the klesis, not an attribute); the article occurs once; we also find two short phrases in rapid succession: ἑμὴν πόλιν , ἑμὰ τέχνη (see on Pho. 676, p. 81).

* * * * *

To sum up, the song sounds like a solemn appeal to some extent (mainly at the beginning). As a song of rejoicing it is perfectly suitable to the context. This appeal, however, does not appear to be necessary at this point. Nevertheless, it expresses the emotional situation of the Chorus, who, at the summit of their joy, appeal to every direction for participation.

RHESUS 224-231*

I n t r o d u c t i o n

Dolon has just set out for his night mission. The Chorus, consisting of Trojan sentinels who constitute the fourth nightwatch, utter a short (non-lyric) propemptic to him, before he sets out (ll. 216 ff), though he is not a traveller (for a similar case cf. Ar. Eq. 498 ff). In

* Both Knoke and Haldane analyse it.

the following first stasimon they call on Apollo to come and be Dolon's saving guide in the mission, and in that way to help the Trojans. The kletic hymn is the first strophe of the stasimon, in eight lines. What follows is an accumulation of good wishes for Dolon, for a successful and safe outcome, and a short section in praise of him. All these wishes will be fulfilled, if Apollo is his guide. The whole stasimon forms a unit (the first antistrophe is one section, the prayer, the transition being achieved by the particle $\delta\epsilon$ ¹, as was common in hymnal prayers; for the change from the second to the third person see on Hel. 167, n. 25. The second strophe is the Begründung, which is in praise of Dolon. The stasimon concludes with two prayers). In structure this stasimon is unique among our evidence.¹ The appeal to Apollo is complete in the first strophe and it can perfectly stand as an independent kletic hymn. In the remaining lines the god is forgotten. Proclus (320a) classes the $\epsilon\upsilon\kappa\tau\iota\kappa\alpha$ into the group of songs $\epsilon\iota\varsigma\ \theta\epsilon\omicron\upsilon\varsigma\ \kappa\alpha\iota\ \alpha\upsilon\theta\rho\omega\tau\eta\omicron\upsilon\varsigma$; as Smyth believes (cf. cxxxiv) "in all probability they lauded the beneficence of the gods and described the worthiness of their petitioner". Obviously the first stasimon of Rhesus is such a song. Nevertheless, here I shall examine the first strophe only, as a kletic hymn (for the euctics in Greek Tragedy, see the following chapter). The appeal on Dolon's behalf is not a strictly personal prayer; at the same time it is an appeal on behalf of the community. The Troad was devoted to the Apolline religion and in Homer Apollo is the enemy of the Achaeans.² It is mainly because of this link with

the Trojans that the Chorus call on Apollo to help them in the enterprise against the Greeks. This link is indicated by the local cult-title $\Theta\upsilon\mu\beta\rho\alpha\iota\epsilon^3$ and the participial clause $\text{Τροίας τέχῃ} \dots \deltaείμας$. Apollo is invoked to appear $\tau\omicron\zeta\eta\rho\upsilon\varsigma$: this implies his function as the "killer-god".⁴ This means that he has to protect Dolon in case of an attack by the enemies. In Soph. OT 203 Apollo's $\beta\acute{\epsilon}\lambda\omega$ are mentioned as a weapon against the evil; cf. also Il. I.37 ff. The rest of the epithets employed in our kletic hymn are not related to the content of the prayer. The god is invoked to come $\epsilon\acute{\nu}\nu\omicron\chi\iota\omicron\varsigma$ and be the guide of Dolon in the dark. He is the god of light⁵ and he was later identified with the Sun (the earliest certain literary identification of Apollo with Helios occurs in Eur. Phaeth. 224 Diggle).⁶ In O.h. 34.5 he is called $\phi\omega\sigma\acute{\omicron}\rho\epsilon \delta\alpha\iota\mu\omicron\nu$ and at Il. 13 ff we read: $\nu\kappa\tau\omicron\varsigma \epsilon\acute{\nu} \eta\sigma\upsilon\chi\acute{\iota}\alpha\iota\sigma\iota\nu \upsilon\pi'\alpha\sigma\tau\epsilon\rho\acute{\omicron}\mu\mu\alpha\tau\omicron\nu \acute{\omicron}\rho\theta\omega\nu\iota \rho\acute{\iota}\zeta\alpha\varsigma \nu\acute{\epsilon}\rho\theta\epsilon \delta\acute{\epsilon}\delta\omicron\rho\kappa\alpha\varsigma$. Though there is no hint of this function of Apollo in our passage, perhaps he is also summoned to lead the steps of Dolon under this particular function. Nevertheless, the god is mainly invoked because of his link with the Trojans: cf. also Eur. Ion 452 (Athena), Pho. 676 (Epaphus, Demeter Persephone), A. Sept. 109 ($\eta\omicron\lambda\acute{\iota}\alpha\omicron\chi\omicron\iota \delta\epsilon\omicron\iota$), Soph. Ant. 1115 (Dionysus), etc. Appeals to Apollo are usually made for relief (cf. Soph. OT 149; 159, Eur. Alc. 91; 220), to avert an impending danger (A. Ag. 146, Eur. HF 820, The. 773 ff), in time of war (A. Sept. 145, Soph. OC 1091, Il. 1.37; 451; 16.514), for help in an important undertaking (A. Cho. 807 and Ar. Vesp. 869 as A. Agaveus, whose emblem was in front of

houses). Our kletic hymn is also uttered before an important undertaking; on the other hand he is invoked to be the guide of Dolon, a function which in the case of a travelling person, was of Hermes' *νομναῖος*. Before important undertakings the paeon-prayer was uttered (cf. Fairbanks, p. 18). Here we have an appeal to Apollo, but it is not a paeon.

S t r u c t u r e

Part 1: invocation with two local titles and a participial clause indicating a third cult-place, connected with *καί* (the second local title also indicates his birth-place); this technique recalls the homeric appeals to Apollo (cf. *Il.* 1.37; 451, 16.514); an accumulation of local titles occurs in *O.h.* 34. In Drama this technique is not common: cf. Soph. *Aj.* 704 (ὁ Δάλιος), Ar. *Eq.* 551 (Σωνιάρατε, Γεραῖοιτε); we have the god's cult-centres phrased with participial clauses in Soph. *Ant.* 1115, Ar. *Nub.* 595, *Ran.* 324. Apparently this invocation does not sound Euripidean. There follows his name in the vocative and a periphrasis (δία κεβαλά), which stands as an epithet. Then we have the klesis phrased with two different verbs in the imperative (we have the same in Soph. *OT* 159, Eur. *Bacch.* 1017, Ar. *Eq.* 581, *Nub.* 263; in different moods: Eur. *Hel.* 1495, Ar. *Thesm.* 1136. The second kletic verb, ἴκοῦ, is also found in Pi. *Nem.* 3, Ananias 1, Philodamus; (this verb does not appear to be common). The first klesis is accompanied by a predicative adjective expressing the manner of his appearing and they form together a prayer (in Euripides when we find this feature, it is phrased

with participles: Hel. 170, Hel. 1495f, Bacch. 553, or with a dative: HF 792; in Bacch. 1017 ff, god is invoked to appear as ταῦρος or δράκων or λέων; on the other hand, when we find predicative adjectives with the klesis in Euripides, these do not express the manner of appearing (Hel. 1495, HF 785, Alc. 91, Or. 1299); we have the same with Sophocles (cf. Ant. 1115, OT 159, OC 1091). A single instance where the manner of appearing is phrased with an adjective is Ar. Nub. 263 (μετέωροι); in A. Sept. 130 Poseidon is invoked to help with ἰχθυόλῳ μαχανᾷ, which implies that he is to appear with his trident, as Apollo with his arrows here. The second klesis is accompanied by an adjective too, expressing the time he is to appear (ἐννύχιος): cf. also Mag.hs. 20.18, δεῦρ' ἴδε μοι, νυχία and 14.5, δεῦρο μοι, ἔρχεο ἰνυκτὶ δ' ἐνὶ δνοθερίᾳ.

Part ii: the prayer is connected with the preceding part with καὶ (we have the same in Ar. Ran. 386; 399, Pi. Dith. 75). In Euripides, when the prayer follows the klesis, the transition to it is achieved by the particle δέ (in Bacch. 1017 there is no connecting particle). Here we find two verbs in the imperative, connected with καὶ (cf. also A. Sept. 135, τε, Il. 10.284, καὶ). We also find two verbs in the prayer in Eur. Pho. 679, Il. 1.451, Od. 4.762, Pi. Nem. 3. The hymn concludes with a new invocation, an epithet and a participial clause (there is only one further instance where we find a new invocation without a klesis or a prayer at the very end: Ar. Eq. 551; for the circular shape of the hymn see on Ion 452, p. 43; we also find participles in invocations - apart from those

employed for the places associated with the god and those which are part of the klesis - in Alcaeus 34, Tim. Pers. 202, Aristonoos 1, Ar. Ach. 665, Nub. 595, Thesm. 1136, Ran. 399 and in many O.hs.. In tragic kletic hymns we find one participle of this kind only, which expresses the god's $\chi\acute{\epsilon}\nu\omicron\varsigma$: Eur. Ion 452. Our hymn lacks the Begründung. This is implied by the cult-title $\theta\upsilon\mu\beta\rho\alpha\iota\epsilon$ and the last participial clause: it is the link between the god and the appealing persons (this is the reason for the invocation). Such a link is implied in Eur. Ion 452 by $\epsilon\acute{\mu}\alpha\nu$, Bacch. 550 by $\sigma\omicron\upsilon\varsigma \eta\rho\omicron\delta\acute{\iota}\tau\alpha\varsigma$, in A. Sept. 109 by $\pi\omicron\lambda\iota\acute{\alpha}\sigma\chi\omicron\iota \chi\theta\omicron\nu\acute{\omicron}\varsigma$; 135 by $\pi\acute{\omicron}\lambda\omega \epsilon\eta\acute{\omega}\nu\upsilon\mu\omicron\nu$, Soph. OT 161f by $\acute{\alpha} \dots \theta\acute{\alpha}\sigma\sigma\epsilon\iota$; 210 by $\tau\acute{\alpha}\sigma\delta' \epsilon\eta\acute{\omega}\nu\upsilon\mu\omicron\nu \chi\acute{\alpha}\varsigma$, etc. (for another Begründung in this stasimon see above, p. 99).

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΣ	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Ἀπολλων	_____	Θυμβραῖε Δάλιε	δία κεφαλὰ πανκρατές ...δείμας	Θυμβραῖε Δάλιε ...ἐμβατεῦ- ων	μόλε ἰκοῦ	τοξήρης	(Θυμβραῖε Τροίας τείχη δείμας)	γενοῦ ἐύλλαβε (μόλε το- ξήρης)	_____

Examination of the elements and other material

In no other invocation of Apollo do we find the cult-title Θυμβραῖος (in our appeal it has a specific function). Apollo is Δῆλιος in Pi. Paean V = fr. 52e, Bacchyl. Dith. 17(16).130, Soph. Aj. 693, Ar. Nub. 595, O.h. 34.8. Λυκία is mentioned in association with Apollo in Il. 16.514, Hom.h. 3.179, Bacchyl. Ep. 13.147; in other examples we find the epithet Λύκιος: cf. Pi. Pyth. 1.39, Sim. 519 = fr. 55a. Verbs employed for the places associated with a god are commonly ναίειν, μέδειν, ἀμβέπειν, ἔχειν. The verb employed here is also found in A. Pers. 449, Soph. OC 679, Eur. fr. 696N² (Teleph.), Cratin. fr. 321K. (used of gods). Κεφαλῆ is employed in Homer in periphrasis for the whole person: Il. 11.55 ἰδδῖμους κεφαλᾶς. In Homer a common expression for goddesses is δία θεᾶ or δία θεῶν. Here we have a periphrasis, δία κεφαλᾶ, as if δῖτε Ἄπολλον or δῖτε θεέ: cf. also Eur. Heracl. 850 (δίας Ἀθάνας); 1031 (δίας παρθένου Παλληνίδος), Pho. 666 (δίας ἀμάτορος), Soph. Aj. 757 (δίας Ἀθάνας), Phil. 344 (δῖος Ὀδυσσεύς), etc. This adjective, however, is never employed for Apollo. The epithet τοξήρης is nowhere else employed for Apollo. In Eur. Alc. 35 Thanatos says to Apollo: χέρα τοξήρη θρουρεῖς Apollo is τοξοβόρος in Hom.h. 3.126, Pi. Ol. 6.58; τόξω πολεμίζων in Pi. Ol. 9.32, and τοξότης in A.Gr. 9.581.⁷ For the prayer γενού σωτήριος cf. Soph. OT 149 (ἵκοιτο σωτήρ, a prayer to Apollo), O.h. 14 (ἔλθ' ἑ σωτήριος);⁸ in Ael. Ar. Ἱερῶν λόγων Δ' 33 we read: τῷ Ἀπόλλωνι τῷ Δηλίῳ τε καὶ Σωτῆρι. The god is summoned to be the ἄγεμὼν of Dolon's mission;

at Argos he was called ἡγήτωρ, the leader, and in a dedication to Apollo discovered in the shores of the Euxine by Greeks he is called ἡγεμών.⁹ For the prayer σύλλαβε cf. also A. Cho. 812 (σύλλαβοιτο), Eur. fr. 432N² (Hipp.): αὐτὸς τε νῦν δρῶν εἴτα δαίμονας κάλει. | τῷ γὰρ νοοῦντι καὶ θεὸς συλλαμβάνει. The epithet παγκρατὴς is employed for Apollo here only. It is mainly an epithet of Zeus.

In Bacchyl. Ep. 11.44 it is employed for Hera, in Ep. 16.24 for Moira, in Ar. Thesm. 317 for Athena. The employment

of this epithet for Apollo here led Haldane to suggest a post-Euripidean period for this kletic hymn, since later it is employed for other divine beings as well; but this is wrong. In Euripides this epithet is employed for Zeus, once: fr. 431 N² (Hipp.). In our song Apollo is the god

who built the walls of Troy. In two Euripidean passages (Andr. 1009, Tro. 5) Poseidon and Apollo jointly built the

walls and Euripides follows the tradition: cf. Il. 7.452,

Hes. fr. 235, Pi. Ol. 8.31. In Tro. 5 Poseidon says:....

λαίνοὺς πύργους ἔδεμεν ; In Andr. 1009 we read:

πυργώσας τὸν πᾶγον ; cf. also The. 773: Φοῖβε ἀναξ ,

αὐτὸς μὲν ἐπύργωσας πόλιν ἄκρην (apparently Euripides is influenced by this passage). In our song we have τείχη

παλαιὰ δέμας , which recalls Il. 21.446: ἐγὼ Τρώεσσι

πόλιν περὶ τείχος ἔδεμα . For τείχη παλαιὰ cf. Eur.

Ion. 452: τὸ παλαιὸν Ἑρεχθέως γένος . Of the epithets

employed for Apollo one is traditional: Δάλιε ; παγκρατὴς

comes from the sacred vocabulary, but it is not employed

for him anywhere else; δία κεφαλά is a peculiar epithet,

though δῖος comes from the sacral vocabulary. Θυμβραῖος

is a cult-title, which, though, is not found in any other song. Δία κεφαλὰ and παγκρατής have no relevance to the occasion, they are ornamental. Epithets which suit the subject of the prayer are not found. One of the epithets is ὄνομα διηλοῦν (παγκρατής). The hymn is built according to the 'Du-Stil'. It has a circular shape (invocation at the beginning and the end). It lacks a Begründung as a separate part. Most of the component elements of a kletic hymn are found in our song, with an exception of the god's γένος. Instead of δία κεφαλὰ, if we had a slightly different reading here, Δία κεφαλὰ, this would be an expression of origin; being so, it replaces an element which is missing; this reading is verified by A. Suppl. 41 (Δῖον ἡόρτιν, cf. also l. 314), Eur. Ion 200 (Δῖω παιδί, for Hercules; cf. also l. 1144). The traditional features in structure and phrasing are many and our song is marked by solemnity.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find nine words:

Θυμβραῖε, Δάλιε, δία, μόλε, ἱκού, γένου, σωτήριος, ἀγεμῶν, παγκρατές. In the vocabulary we do not observe any peculiarity. We find one word which does not occur in Euripides (except for fr. 1132.22 N² (dub. et sp.): δαίμας; it is an epic word and it is not found in Aeschylus and Sophocles. The expression δία κεφαλὰ is unique. The style of the song is not elevated. Ornamentation is poor. The common hymnal stylistic techniques are found to a great extent, though it is not a long hymn: we find five epithets, two participles, three exclamations;

articles are not employed. There we also find two short phrases in rapid succession: $\mu\acute{o}\lambda\epsilon\ \tau\omicron\zeta\acute{\eta}\rho\eta\varsigma$, $\acute{\iota}\kappa\omicron\upsilon\ \acute{\epsilon}\omega\nu\acute{\alpha}\chi\iota\omicron\varsigma$.

* * * * *

To sum up, the song sounds like a solemn and typical appeal, free from ornament or any amplification; in that it approaches the naivety of the Homeric appeals; among the Euripidean kletic hymns it is the only one (Pho. 676) which is also poor in ornament. All the Euripidean kletic hymns, however, are marked by amplification (Ion 452: the short description of the oracle at Delphi, the eulogy of child-rearing; Hel. 167: the prayer to Persephone; Hel. 1495: the description of the sea, the short story of Helen; Pho. 676: the mention of Demeter and Persephone with an accumulation of epithets; Bacch. 550: the epode; HF 785: the short praise of Thebes and its royal family at the end). One can suggest that this also happens in our song, with the remaining part of the stasimon, which is connected with the kletic hymn with $\delta\acute{\epsilon}$. The kletic hymn, however, is taken individually (this cannot apply to Bacch. 550 or to Ion 452); our kletic hymn has close affinities with the short Aristophanic kletic hymns in the parabasis. Our appeal is strictly dramatic; it is a personal prayer and at the same time a prayer on behalf of the community. The selection of the god invoked is well justified within the appeal. It will not be answered: Dolon will be killed by his enemies. The other Euripidean kletic hymns for help are always answered. An appeal for divine help on Dolon's behalf is suitable to the context. But it is rather surprising that the Chorus pray twice for him: ll. 216 ff, good wishes to Dolon while

he is still there - ll. 224 ff, appeal for divine escort and good wishes for Dolon when he has left. The first prayer is on behalf of Dolon himself. The second is also on behalf of the Trojans. Lastly, in this kletic hymn we find echoes from Homeric appeals; this does not often happen in Euripidean kletic hymns. Knoke points out that this hymn is far from the Euripidean patterns, mainly in the invocations (he does not deal further with this question); this is correct. Kranz (Stasimon, p. 164) believes that it is Sophoclean in style (participles, cult-titles, circular shape); Haldane agrees in that, but she believes that it is Euripidean in content, without being clear on this point. In Euripides most of the kletic hymns are personal prayers for help at a critical moment; in Sophocles most of them are prayers on behalf of the community. Our hymn belongs to both classes. Haldane also believes that the use of the epithet *ναῦπαυς* for Apollo points to the post-Euripidean period (see also above, p. 106), and that it is a work of a minor poet. I cannot agree with Dr. Haldane on that; the song has affinities to the Homeric appeals and the short Aristophanic kletic hymns. Langholf, who examines the prayers found in Rhesus, concludes that: "wir können nicht mit Gewissheit ausschliessen, dass der Rh. eine Dichtung unseres Tragikers sei. Als sicher jedoch kann gelten, dass er in dessen früheren Werk völlig fremd wäre. Wir bleiben einstweilen bei der Vermutung, dass er eine Schöpfung des 4. Jahrhunderts ist" (cf. p. 148).¹⁰

The above presented analysis of the kletic hymn leads me to the conclusion that the song does not sound

Euripidean (see also the following survey). But it has been pointed out in the Introduction (p. 12) that it is difficult to make rules as far as the hymnal techniques are concerned, and even the techniques of each poet, and thus it is not always an easy task to find the authorship of a hymnal song.

SURVEY

From the analysis presented above of the seven Euripidean kletic hymns (including Rh. 224) the following observations can be offered:

1. Five of them are short kletic hymns; the remaining two are Ion 452 and Bacch. (519)550. Five of them are "astrophic"; Ion consists of a strophic pair and Bacch. of a triad.¹
2. All of them are strictly dramatic. They are all prayers rather than hymns in praise of a god (with an exception possibly, Bacch.). Three of them are personal prayers; one is on behalf of the community; two are both, personal prayers and prayers on behalf of the community (Ion. [Rh.]); one is a song of rejoicing simply (HF).
3. All of them are uttered by the Chorus, with an exception of Hel. 167, which is uttered by the heroine. The chorus consists of women in Ion, Hel., Pho., Bacch.; in HF and [Rh.] it consists of men.
4. The demand is for rescue in Hel. 1495, Pho., Bacch.; for intervention for a successful outcome (Ion); for participation in rejoicing (HF), or in lament (Hel.

167); for escort and help in an enterprise ([Rh.]).

5. In five of them one god or divine being or group of divine beings is invoked (Hel. 167, the Sirens, Hel. 1495, the Dioscuroi, Pho. 676, Epaphus, Bacch., Dionysus, [Rh.] , Apollo). In one of them two gods are invoked (Ion, Athena and Artemis). In HF two groups of divine beings and one god are invoked (the local Nymphs, the Muses and Apollo). In two of them the help of other gods is necessary but they are not invoked directly (Hel. 167, Pho. 676). Of the beings invoked four are principal gods; the remaining beings are not, and these beings are more than the principal gods.

6. The selection of the beings invoked is justified within the kletic hymn by certain elements or various expressions. They are invoked either under a specific function of theirs, or because of their link with the appealing persons or the heroes of the play.

7. The appeals receive a response in the sequel; this cannot apply to HF because of the character of the appeal; this does not apply to [Rh.] .

8. In structure we have various general schemes. Euripides is not tied by the convention: invocation - Begründung - prayer. Four of the songs consist of three parts, two of two parts, and one of one part. The structure is not clearly articulated and we commonly find an amplification.

9. The epiklesis is commonly long and the prayer is short. In the invocations we find many of the component elements, or many epithets: on this see Introduction, n. 7 .

10. In four of the hymns we find one invocation only; in the remainder we find more than one.

11. For the god's attributes he prefers to employ adjectives only. Attributes are often implied by certain expressions.

12. The god's haunt is not commonly phrased with the traditional manner, except for Hel. 1495; cult-places are not mentioned with the exception of Bacch., where, though, they are not phrased in a traditional manner; [Rh.] is an exception.

13. For the klesis he employs several verbs; it is commonly in the imperative, aorist. The klesis is commonly accompanied by a participle or a predicative adjective, which mainly express the required manner of appearing.

14. We commonly find a mention of the place which the god is summoned to visit.

15. In all of them there is a Begründung, either precisely or separately expressed, or implied by certain expressions. The Begründung is either the reason for the invocation of the particular divine being, or the reason for the particular demand.

16. A sort of promise for thanksgiving presents to the god we have only in Hel. 167.

17. All of them are built according to the 'Du-Stil', with the exception of Hel. 167, where it is discontinued in the second part.

18. The epithets are commonly traditional epithets of the gods, or they come from the common religious stock. A few exceptions occur only. Some of them have relevance

to the occasion, some are simply ornamental.

19. In phrasing of the elements and other material we find many echoes from the evidence which concerns our research, and mainly from Lyric poetry and the Orphic hymns. As for the structural techniques, although they are transferable in Euripides, there occur parallels for almost all of the points discussed.

20. The style of the songs is elevated, but not always to the same extent; in Pho. and [Rh.] the style is not elevated.

21. Ornamentation is commonly rather rich; it is again in Pho. and [Rh.] where ornamentation is poor.

22. The common hymnal stylistic techniques are not commonly found to a great extent; this is mainly due to the length and purpose of the hymns.

23. The treatment of the gods is traditional in one way or another.

24. Lastly, the Euripidean kletic hymns sound like solemn appeals, with conventional sacral style and vocabulary, to a considerable extent. Most of them are also decorated songs. They are not close to the cult-patterns, they are personal prayers, and in that they are closer to similar songs from Lyric poetry. Certain features which are characteristic of Homeric prayers (the "Hypomnese", a mention of cult-centres), are not found (with the exception of [Rh.]). Generally, they have no affinities to Homeric prayers.

As a final remark, I shall quote Langholf, p. 119: "Bitten an göttlichen Wesen, gegenwärtig zu sein,

zu dem Sprecher oder zu dritten zu kommen, sind in den früheren Tragödien selten. In den späteren Stücken sind solche Aufforderungen etwas ganz Gewöhnliches".

PATTERNS OF KLETIC HYMNS IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find one kletic hymn only in the parodos of the Septem (109 ff)*, at the point where the strophic division of the lyric starts. The preceding part functions as the background of the kletic appeal: it is the exposition of the situation; this is also repeatedly described within the kletic hymn, which is uttered by a horrified Chorus of women, on behalf of the community. They call on the $\eta\theta\lambda\iota\omega\upsilon\chi\alpha\iota \delta\epsilon\omicron\iota$ to save the city. The appeal is perfectly suitable to the context and it is a purely dramatic appeal. It starts with a collective invocation, the klesis in anadiplosis and a prayer with a reason for the appeal. Then we have a series of short appeals to the gods of Thebes individually,¹ starting with Zeus² and proceeding to three pairs of gods (they are mentioned with $\tau\epsilon, \kappa\alpha\iota$, see above, p. 24). In the individual invocations we find epithets, prayers and reasons for the invocation or the appeal. The second strophic pair consists of simple apostrophes to Hera, Artemis, Apollo and Athena-Nike ($\eta\alpha\tau \Delta\iota\omicron\varsigma$); it concludes with an appeal to $\text{Ὀ}\kappa\kappa\alpha$. At the end we have a new collective invocation, so that the hymn takes a circular

* Both Haldane and Knoke analyze this hymn; cf. also Hölze, pp. 83-86, C. Robert, Die Parodos der aischyleischen Septem, Hermes 57 (1922) 161-170.

shape. The invocation is long.³ The gods are asked to be mindful of the sacrificial rites of the past (this recalls the "Hypomnese"); they are also asked to care for the sacrifices of the people (in other instances we have a promise for thanksgiving presents). In structure this hymn is unique. It is an appeal of the type "come - look - listen" (the appeal is uttered in front of the statues of the gods). It cannot be divided into parts. It expresses urgency and horror. It is a prayer rather than a hymn. The expression λιταῖς νελαζόμεθα indicates a procession (in other instances we have a verb of praying: λίσσομαι, ἱκετεύω). The epithets of the gods are either ornamental or universal, and have no relevance to the occasion (except for the epithets πολιάοχοι, πυρροβύλακες and φιλόμαχον κράτος of Athena). They are mainly traditional epithets of theirs or they come from the common religious stock. Some of them are new: παντελής, παναλκῆς, πυρροβύλακες, φιλόμαχον κράτος; ῥυσίπολις is a new word which recalls the homeric ἔρυσίπολις; λατοχένεια is also a new patronymic. Some of the component elements of a kletic hymn are missing. The common hymnal stylistic techniques, however, are found to a considerable extent. Of the sacred vocabulary we find many words. The style of the song is elevated to a great extent. Ornamentation is not poor. In phrasing of the elements and other material we find some echoes from our evidence. The song sounds like a solemn appeal. It will be responded to in the sequel.

To sum up, the Aeschylean kletic techniques as we have them in the single example are far from the Euripidean ones, and also they are not close to the usual patterns. In a Euripidean example composed for the same occasion, but uttered by a different Chorus (Pho. 676), it becomes obvious that the poet does not repeat Aeschylus.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Θεοί Ζεῦ	—	—	πολιόχοι πάτερ	(πολιόχοι χθονός)	ἴτε ἴδετε κλύετε	—	(πολιόχοι χθονός)	ἄρηξον	(μέλεσθε...)
(Παλλάς)	Διογενές	Παλλάς	παντελής φιλόμαχον κράτος ἵπιος ποντομέδων ἄναξ				(ἱκέσιον λό- χον δουλ- σύνας ὑπερ)	γενοῦ	
Ποσειδάν	—	—	ποντομέδων ἄναξ				κῦμα περί πτόλιν...	ἐπίλυσιν δίδου	
Ἄρης, Κύπριν (Λύκειε)	—	—	ἄναξ				Ἀργεῖοι γάρ	φύλαξον	
(Λατογένεια κούρα)	Λατογένεια κούρα	—	κούρα				(πτόλιν ἐπώ- νυμον)	κῆδεσαι ἄλευσον Λύκειος γενοῦ	
(Ἵθια)	—	Ἵθια	μάκαιρα ἄνασσα παναλκίς				ἄτ' εἰ...	τόξον εὐτυ-	
Θεοί			τέλειοι πυργοφύλα- κες				σέθεν γάρ	κάζου	
δαίμονες			φίλοι				(γὰς τᾶσδε πυργοφύλα- κες)	ἔδος ἐπιρ- ρύου	
							φιλοθύτων	μή προδῶθ'	
							λυτήριοι	
							μνήστορες	ἀμφιβάντες	
							ἔστε	ἀρήξατε	

The four Sophoclean kletic hymns* provide us with a variety of patterns: in Aj. 693 we have two separate invocations; in El. 110, a conjoint appeal to the underworld deities; in Ant. 1115 we have a long hymn to a god; in OT 159 ff we have a conjoint invocation of three gods,⁴ then separate appeals to them, an appeal to a god who is not invoked to appear, and at the end a fourth god is invoked for epiphany. In structure this kletic hymn is unique among our evidence. El. is a short hymn ("astrophic"); Aj. consists of a pair (in the ant. we have the reason for their rejoicing); Ant. consists of two pairs; OT consists again of two pairs (the inserted appeal to Zeus is not examined here). Aj. and Ant. are uttered at the moment of delusive expectation; El. and OT in great despair. Two of them are personal prayers and two are uttered on behalf of the community. Aj. is an appeal for participation in rejoicing, El. for vengeance, Ant. for rescue, OT to avert evil. In El. the sequel will bring a response (cf. ll. 1395 ff); OT receives a response only 'prima facie'; Ant. receives no response; in Aj. the action will take a turn for the worse. The gods invoked are principal gods (except for the Erinyes). They are invoked either because of their link with the city (Ant., OT: they are local divinities; this is expressed within the hymn in various ways), or because of a specific function of theirs, related to the appeal (Aj., El.: this

* Both Haldane and Knoke analyse three of them; El. 110 is excluded. For a detailed analysis of Ant. 1115 see Adami, pp. 237-244; for OT, parodos, see W. Ax, Die Parodos des Oidipus Tyrannos, Hermes 67 (1932) 413-437.

is again expressed within the appeal in various ways). The invocation of Apollo in Aj. is not justified within the appeal. In structure we observe the following: all of them are divided into three parts. We commonly have more than one invocation. Ant. takes a circular shape. In the invocations we find epithets and other elements. We commonly find many of the component elements of kletic hymns. The epithets are either traditional or they come from the common religious stock. Three epithets (χρυσέα, γαίδοις, ταμίαν), which are normally used for other gods, are here employed for different gods. Some epithets are new: ἀλίηλαγκτε, χοροποιέ, ἐπίσκοπε, ἄνελεα, χρυσομίτραν⁵, οἰνώηα, ὁμόστολον⁶. Only a few of the epithets have relevance to the occasion. The klesis is often accompanied by a participle or a predicative adjective. We also find propitiatory words (cf. Keyssner, pp. 87 f). Except for the second appeal in Aj. and the last appeal in OT, which are built according to the 'Er-Stil', the remaining are built according to the 'Du-Stil'. In phrasing of the elements and other material we find many traditional features and echoes from our evidence. Two features found in the Euripidean kletic hymns, the manner of the god's journey and a mention of the place they are summoned to visit, do not occur in Sophocles. With the exception of El., the remainder are not strictly dramatic appeals. Among them, Ant. 1115 is a real praise of Dionysus, it is a hymn rather than a prayer.⁷ The remainder are prayers rather than hymns. In style we observe the following: in Aj. and OT it is elevated to a great extent;

Aj 693

E1.110

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Πάν · Απόλλων	—	Δάλιος	ἀλίπλαγκτε ἄναξ χοροποιέ	Κυλλανίας	φάνηθι	—	(χοροποιέ) νῦν γάρ...	ὅπως ἰάψης	—
			ἄναξ	· Γκαρίων (Δάλιος)	μολών	—	— έλυσεν...	Ξυνεΐη	
· (δῶμ'·· Αἶδου Περοεφώνης) · Εριμῆ · Αρά · Ερινύες	— θεῶν παιδεσ	—	χθόνιε πότνια σεμναί αἶ... αἶ...	(χθόνιε)	έλθετε	—	(αἶ καθο- ράτε) μόυνη γάρ...	ἀρήξατε τείσαοθε πέμψατε	—

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
(Βααχεῦ)	Καδμεΐας ἄγαλμα Διός γένος παῖ Διός γένεθλον	Βααχεῦ Ἰσάχων	πολύωνυμε ῶναξ χοραγέ ἀστρων νυχίων ... ἐπίσκοπε ταμίαν	Ἰταλίαν ὅς ἀμφρέπεις μέδεις... ναιετῶν... διλόφρου πέτρας... Νυσαίων ὀρέων... θηβαΐας ἀγυιάς	μολεῖν προφάνηθι	σαῖς ᾄμα	τάν ἐκ πασάν τιμᾶς ὡς βιαίας ἔχεται σέ δέ...	μολεῖν καθαροσίῳ ποδί	—

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
· Αθάνα	θύγατερ Διός	—	ἀμβροτε χρυσέα	—				πέμψον	
· Ἀρτεμιν	—	Εὐκλεα	γαιάοχον	ἄ θάσσει (Λύκια ὄρεα διόσσει)	προφάνητε	—	(ἄ θάσσει) εἴ ποτε...	ἀλεξίμοροι προφάνητε	
(Φοῖβον)	—	Λύκειε Φοῖβον	ἐκαβόλον ἄναξ	—	ἐλθετε		ἀνάριθμα γάρ...		—
(Βάαχον)	—	Βάαχον	χρυσομίτραν ἐπώνυμον οἶνῶπα εὖιον ὀμόστολον	(τᾶσδ' ἐπώ- νυμον)	κικλήσκω πελασθῆναι	φλέγοντα..	(τᾶσδ' ἐπώ- νυμον)	—	

in Ant. it is elevated to a lesser extent; in El. it is not elevated. Ornamentation is rich in all of them except for El. The common hymnal stylistic techniques are found to a great extent. Of the sacred vocabulary we find many words.

All the Sophoclean kletic hymns sound like solemn appeals with many traditional features.

SHORT KLETIC APPEALS

Continuing with the kletic hymns I shall analyse now the group of the short appeals of the kletic type. These passages are very important for the study of the sacral songs, because they show how such songs developed. (see also above, p. 17). These passages are urgent appeals; their purpose is not praise of the god. I shall start with the longest among them (Bacch. 1017).

BACCHAE 1017-23*

This appeal is the epode of the fourth stasimon, when the ¹Σέως has led Pentheus out to his death. The Chorus pray to Dionysus to appear in his animal forms and destroy Pentheus. It consists of invocation with klesis and prayer. The klesis is followed by the required manner of appearing, phrased with two infinitives and a mention of the three animal forms of the god (the construction of this element here is unique among our evidence). Then we

* It is analysed briefly by both Haldane and Knoke, together with the preceding part of the stasimon.

have a second klesis with a different verb (cf. also Hel. 1495). The invocation of the god is bare (with the exception of Ar. Ran. 674, in all kletic hymns the invocation is not bare). There follows the prayer, in the imperative. The transition to it is achieved without a particle. The god is asked to act $\gamma\epsilon\lambda\omega\nu\epsilon\iota$ προσώπῳ : cf. O.hs. 33.8, ὄμματι θαυδρῶ , 47.6, γεχνυῖαις ηραρίδεσσιν ; in Pl. Pyth. 10.35 is said of Apollo: εὐδαμῖαις τε μάλιστα Ἀπόλλων χαίρει, γελαῖ δ' ὄρων The appeal lacks a Begründung; as a reason for the appeal we can take the expression $\theta\upsilon\rho\alpha\chi\rho\epsilon\nu\tau\bar{\alpha}$ βαρκᾶν . Many of the component elements are missing and they are not even implied. For the animal form of Dionysus cf. the prayer of the Elian women (ταῦρος), Hom.h. 7.44 (λέων), O.hs. 30.4 (ταυρωνός), 45.1 (ταυρομέτῳ), 52.2 (ταυρόκερως); in O.h. 29.7 he is πολύμορφος. The snake form of the god is not mentioned in our evidence; it occurs in a later poet (Nonnos, Dionys. 40.45 f)¹. Of the sacred vocabulary we find two words only: $\theta\acute{\alpha}\nu\eta\delta\iota$, $\tau\acute{\iota}\theta\iota$. The style is elevated: we find three new words (πολύκρανος, πυριβλέπων, $\theta\upsilon\rho\alpha\chi\rho\epsilon\nu\tau\bar{\iota}\varsigma$), three heavy compounds. Ornamentation is not poor: we have four adjectives, one metaphor (ll. 1020 f). The common hymnal stylistic techniques are not found (we find one exclamation; the article occurs once). It is a personal prayer on behalf of the Chorus and the god himself (cf. also Bacch. (519) 550). In the following messenger's speech we hear of the immediate response to this appeal (ll. 1030 ff). The appeal is short, apparently because the plot is running rapidly and the context does not admit any praise of the

god (as, for instance, in the second stasimon), or any amplification. The appeal comes naturally at the end of the stasimon, whose central theme is the punishment of Pentheus.

ALCESTIS 86-92*

The appeal is a part of the first strophe of the parodos. The Chorus have heard the news and they want to know whether Alcestis is already dead; in their anxious questions, an appeal to Apollo as Paean is inserted, to appear under his function as Ἀνορῶνας¹ and avert the ἄν. Apollo is also invoked because of his particular link with the house of Admetus, which, though, is not mentioned within the appeal. For such short paean prayers cf. Eur. HF 820 with the Commentary of Wilamowitz, ad loc.² The appeal consists of a klesis in the optative with εἴ γάρ³ (see also on Hel. 167, n. 13); in most of the extant kletic hymns the klesis is in the imperative; we have, however, some kletic hymns in which the klesis is in the optative too. It is worth mentioning that this appeal, which is the earliest kletic appeal in Euripides, is in the optative, and it is short; as Ziegler says (p. 11), from the fifth century B.C. the use of the optative in prayers becomes more common than before, and "homines nec iam imperare dis audent, sed optare suppliciterque eos implorare"; Euripides employs the optative to a great extent; Sophocles is between Aeschylus and Euripides in that aspect (see Ziegler, p. 13). The klesis is accompanied by a predicative

* Haldane briefly analyses it.

adjective with which it forms a prayer (see on Hel. 1495, p. 60). The invocation is bare, accompanied by an exclamation. Of the sacred vocabulary we find one word: δαίμων. In this passage we find one new and rare word: μετακύμνος; the expression is also a metaphor. The appeal is suitable to the context, which is one involving distress. If we ask, why is it short, and not a proper kletic hymn, we can hardly find an answer. Perhaps it is so, because the context shows some confusion of the Chorus. On this point cf. also Langholf, p. 119 (see above, p. 113).

KRETES fr.5.4-5 (Cantarella)

The fragment is a monody of Icarus (either the original or a parody) quoted by Aristophanes in Ran. 1356 ff (for a further discussion, see Cantarella, pp. 80-83, Kleinknecht, p. 100 and L. Radermacher, Aristophanes' Frösche, Wien, 1954, p. 329). The invocation of Artemis consists of two epithets and an ἐνωρυμία, a klesis in the imperative, a participial clause expressing the required manner of appearing and a mention of the place she is asked to visit (διὰ δόμων ναυμαχῆς). The transition to the invocation of Artemis is achieved through ἄμα δὲ (cf. Eur. HF 785: σὺν τ'). The ἐνωρυμία Δίκτυνα¹ is chosen here for its relevance to the occasion (it is of Cretan origin and is associated with the function of Artemis as the goddess of hunting; it is also found in Eur. Hipp. 146, 1130, IT 126, Ar. Vesp. 368, O.h. 36.3). Artemis is asked to appear with her dogs under her function as the goddess of hunting (cf. also Limenius l. 40, κυνῶν τ'

¹Ἄρτεμις ², O.h. 36.5, κυνηγέτι, Ar. Lys. 1262, κυναγέ).

For the epithet of Artemis παῖς (not in an expression of origin) see on Ion 452, p. 41 ; the epithet καλὰ (a common epithet of Aphrodite) is also employed for Artemis in A. Ag. 140³; Euripides employs the form καλλίστα in Hipp. 70. The appeal here is for a successful escape with the help of the dogs of the goddess; in other examples her arrows are mentioned in the demand: cf. A. Sept. 146, Eur. Pho. 151. Our appeal, though it is short, sounds like a solemn prayer with a considerable amount of traditional features. In structure and vocabulary it sounds Euripidean.

ORESTES 1299 f

While Helen makes an appeal from inside, Electra utters a short appeal for divine aid with the enterprise against her. It is an appeal to Zeus who is invoked by a periphrasis.¹ The appeal consists of invocation with an anadiplosis, and klesis with a predicative adjective (cf. in particular Tim. Pers. 204). The periphrasis ἀέναον κράτος is Aeschylean in origin: cf. Eum. 27, Ποσειδῶνος κράτος καλοῦσα, Ag. 619, δῖλον κράτος, of Menelaus, Sept. 128 διλόμαχον κράτος of Athena and Suppl. 525 τελειότατον κράτος, of Zeus²; cf. also Pi. Ol. 6.95, Ζηνὸς κράτος. For πάντως which occurs in the appeal, cf. A. Sept. 117: πάντως ἄρνηξον (appeal to Zeus). For the epithet ἀέναον³ cf. Ar. Nub. 275, ἀέναοι Νεφέλαι, Sim. 531.8 f, ἀρετᾶς μέγαν λελοιπῶς | κόσμον ἀέναόν τε κλέος, Pi. Ol. 14.12 αἰέναον πατρὸς Ὀλυμπίοιο τιμάν. The appeal to Zeus is justified by the preceding appeal of

Pylades to Zeus $\pi\rho\acute{o}\gamma\omicron\nu\omicron\varsigma$ and Dike (l. 1242). It is a personal prayer. It is short because we have a rapid scene. It shows urgency.

BACCHAE 582-84

In the lyric dialogue following the kletic hymn at ll. (519) 550, the god is heard from inside addressing the Chorus, and they apostrophize him to manifest himself, not to come on earth (living his abiding place); the god is on earth. The short appeal consists of invocation and klesis. It starts with an epithet in anadiplosis; then we have the klesis with the expression $\acute{\alpha}\mu\acute{\epsilon}\tau\epsilon\rho\omicron\nu$ $\epsilon\varsigma$ $\theta\acute{\iota}\alpha\sigma\omicron\nu$ (we do not find here a mention of the place he is asked to visit, since he is there); at the end we have the name of the god in anadiplosis. The epithet $\delta\acute{\epsilon}\sigma\eta\omicron\tau\alpha$ comes from the common religious stock; for Dionysus is also used in Ar. Ach. 247, Thesm. 988. Though it is short, it sounds like a solemn appeal. It is short, because it is in a rapid dialogue.

Turning now to Aeschylus and Sophocles, we observe the following: in Aeschylus we find one short appeal only of the kletic type: Suppl. 630 f; it is an invitation to all the gods to come and listen to their song¹. Their appeal is of the type "come and listen". The first verb is in the imperative, the second in the optative (similar examples are O.hs. 48; 60; 74). The invocation is bare; the gods are invoked as $\theta\epsilon\omicron\iota$ $\Delta\iota\omicron\gamma\epsilon\nu\epsilon\iota\varsigma$ (on this see the Commentary of Tucker, ad loc.). In Sophocles we find one

short kletic appeal in OC 1091-95. The appeal comes at the end of the second stasimon (in the preceding lines we have an appeal to gods of the euctic type: such a combination of two different types of appeal is also found in OT 159 ff, Eur. Kretes fr. 5). The appeal is on behalf of the community. It consists of decorated invocation and klesis with a predicative noun (in other examples we have an adjective). For the numeral $\delta\iota\eta\lambda\alpha\varsigma$ cf. OT 159, $\tau\rho\iota\sigma\sigma\alpha\iota$: this is a Sophoclean technique. The epithet $\alpha\rho\rho\epsilon\upsilon\epsilon\iota\varsigma$ of Apollo is new; Artemis is called $\nu\upsilon\kappa\nu\sigma\upsilon\kappa\tau\omega\nu$ $\delta\eta\alpha\delta\omicron\varsigma$ $\epsilon\lambda\alpha\beta\omega\nu$ and this is a unique expression. Though it is short, it sounds like a solemn appeal. It is short, because it is a part of a longer appeal.

* * * * *

To sum up, we find different techniques in the three Tragedians, as far as the short kletic appeals are concerned. In Aeschylus we have one such appeal, which is not solemn, and it is introductory to the long prayer. In Sophocles we have one such appeal again, with a decorated invocation, which sounds like a solemn appeal. In Euripides we find five such appeals which are independent, with the exception of Kretes fr.5.4. These appeals sound like solemn appeals, short though. In all the instances the appeal comes during a sequence of rapid action.

SUBTYPES OF KLETIC HYMNS

In Euripides we find two lyric appeals* of the ἰκέων -type: Med. 1251 and El. 1177 (a short appeal). Peleus fr. 620 N², an appeal of the κλυθῆναι -type is excluded because it is not an extended fragment;¹ for this passage see C.M. Bowra, A prayer to the Fates, CQ 8 (1958) 231-240.

MEDEA 1251-60

After the messenger's speech on the death of Kreousa and her father, and Medea's decision to kill her children, the Chorus sing the fifth stasimon. In the strophe they call on Ge and Helios to look upon Medea's murderous action and prevent it. The appeal, in ten lines, is on behalf of Medea's children; it is a personal prayer to avert evil.

It is difficult to distinguish between apostrophes to the sun as a star and as a god, as well as to the earth as the place where we live and as a goddess. In Greek Tragedy we find many apostrophes to γῆ and Γῆ or Γαῖα, and to ἥλιος and Ἥλιος. The sun, however, was commonly thought of as a divine being: cf. RE 8.1, s.v. Helios, 58, with Soph. fr. 672 N² (inc. fab.). In certain tragic passages it is clear that Γῆ and Ἥλιος are taken as divine beings: cf. A. Pers. 629, 641, Sept. 69, Soph. Ant. 337, OT 660, OC 869, Eur. El. 678, IT 1267, etc.¹ In our passage Ge and Helios are apostrophised as divine beings; the Schol. ad loc. comments: ἐπικαλεῖται τοὺς θεοὺς παρακλητικοῖς λόγοις εἰς τὸ κωλύσαι αὐτὴν τῆς τοιαύτης τόλμης. καὶ Ἥλιον μὲν ἐπικαλεῖται ὡς πρόγονον Μυδίας, καὶ οὕτως

* Both Knoke and Haldane analyse Med. 1251 only.

πάντ' ἐβορᾶ καὶ πάντ' ἐπακούει,² τὴν δὲ Γῆν ὥς μέλ-
λουσιν δέχεσθαι τῆς μαιφονίας τὸ αἶμα (cf. l. 1257).

Two additional reasons for invoking these two divine beings in this case is that Ge is κουροτρόφος "par excellence", the goddess of birth, and in particular of child-bearing,³ and this appeal is on behalf of Medea's children; on the other hand Helios was the god of Korinth, which was called Ἡλίου πόλις,⁴ and is where the action takes place.

Haldane believes that it is an address to the sunbeam rather than to the sun itself, but apparently the expression ἀκτὶς Ἡλίου is a periphrasis for the sun itself.⁵ The second reason is this: at l. 746 Medea says: ὄμνυ νέδου Γῆς πατέρα
θ' Ἡλίου πατρός τούμου ; and at l. 752 we read:
ὄμνυμ Γαίαν (Ἡλίου δ' ἄγνόν σέβας) | θεοὺς τε πάντας.

For conjoint invocations of Ge and Helios (together with other gods) cf. Il. 3.276, 19.258.⁶ In Greek Tragedy we find prayers to Ge (whether invoked together with other gods or not) in A. Pers. 629, 641, Sept. 69, Cho. 399, Eur. El. 678; and prayers to Helios in A. Ag. 1323, Suppl. 213, Soph. OC 869.⁷ Our passage is the only example in which Ge and Helios are invoked together, and are invoked to prevent a murder. The appeal to them is partly justified within it (in the case of Helios only: the link between Helios and the children). The two epithets employed here, παμβαλς and διογενής, have no relevance to the occasion. The appeal is of the "look"-type, because the beings invoked are ever-present and all-seers.

S t r u c t u r e

Part i: the song starts with the invocation of the two beings, with τε καί (this is the only example we have of two conjunctions in a conjoint invocation of two beings). The invocation of Ge is bare; Helios is invoked by a periphrasis, where we find one epithet (cf. also Eur. Or. 1299); there follows the klesis in paregmenon, which is a common stylistic technique in Euripides, but it is not common in the epiklesis: cf. Hom.h. 24, ἔρπεο ἐνέρπεο. The epiklesis is not simply to 'look upon', but we also have an indication of time.

Part ii: the Begründung is in the middle part and is the reason for the invocation of one of the two invoked beings: it is the link between this being and the heroes; apart from that we also have a reason for the appeal here, which is some reflection on the concept of murder. The transition to this part is achieved by the participle γὰρ.

Part iii: the prayer consists of three verbs in the imperative, in asyndeton (cf. also Sapph. 1, three imperatives, not in asyndeton; A. Sept. parodos, the end, accumulation of imperatives, not in asyndeton; Soph. El. 110, three imperatives, the first two in asyndeton; Ar. Lys. 974, accumulation of imperatives, with ἔε). The transition to this part is achieved by the conjunction ἀλλά and this is traditional (see Patterns of kletic hymns in Aeschylus, n. 2). Here a new invocation of Helios only is inserted (see on Ion 452, p. 32), by the noun ὁἶος. The prayer is addressed to Helios only (it corresponds to the preceding part, τεῶς γὰρ); this is unique in our evidence.

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Γᾶ (ἁγίς, ἁε- λίου - ἁγός)		—	πατρῴς διογενές	—	κατέδετε ἔδετε		τεᾶς γάρ... (θεοῦ δ' + αἰμά τι+ ...)	κάτειργε κατόπαιυσον ἐξελε	—

Examination of the elements and other material

The epithet *παμφανής* is also employed by Euripides for the *σέλας* in Tro. 548. It first occurs in Aeschylus (Pers. 612, of honey); cf. also Ar. Av. 1709 (*παμφανής* *ἀσούρ*, of Pisthetairos). It recalls the Homeric epithet of Helios, *παμφανόων* (Od. 13.29); cf. also Hom.h. 31.10 f. The expression *ἀκτὺς Ἥελίου* is also found in Pi. Paean ix.1 and in Soph. Ant. 100. For the expression *τεῶς γὰρ γονᾶς*⁸ cf. A. Sept. 141; cf. also Pi. Ol. 4.2, *τεαὶ γὰρ : χρυσέας (γονᾶς)* recalls the epithets of Helios *χρυσανγής*, *χρυσεοδεγής*, *χρυσοφανής* and the like (see Bruchmann). The two epithets of Helios here are *ὀνόματα διηλᾶ*. The hymn is built according to the "Du-Stil". It lacks some of the hymnal elements, but this is due to the nature of the appeal, which is addressed to the two elemental powers, which are ever-present and which are conceived of as divine beings. Yet the traditional features are sufficient.

Vocabulary - Style

Of the sacred vocabulary we find four words:

ἴδετε, *χρυσέας*, *θεοῦ*, *διογενές*. The style is not elevated (we find two heavy compounds only: *αὐτοκτόνον*, *διογενές*). Ornamentation is not poor: we find six adjectives and one metaphor (*ἐβλαστέν*). The common hymnal stylistic techniques are found to a limited extent: we find two epithets, two exclamations and a few short phrases in rapid succession to express urgency: *καὶ ἴδετε*, *καὶ κερχε*, *κατάναυσον*, *ἔξελε*. The article occurs once.

* * * * *

To sum up, the song sounds like a solemn appeal to some extent. It is merely a prayer, and it is strictly a dramatic appeal. It is perfectly suitable to the context. The appeal will not receive a response in the sequel. Nevertheless, Helios will save Medea at the end (cf. ll. 1321 ff).

ELECTRA 1177-82

Orestes having committed the murder of his mother appears on the stage and invokes Ge and Zeus to witness his deed.¹ He is struck by his deed and wants to ask for the mercy of the gods. The appeal is not simply to "look", but to "look benignly". The short appeal is part of a kommos. Ge is invoked as an ever-present power; she accepts the blood of the dead. This invocation is bare. Zeus is invoked as πανδερκής θεοῶν. This epithet is new (cf. Bacchyl. Dith. 17(16).70: Ζεὺς δούτεσε τιμὰν πανδερκέα). Zeus is the all-seer: cf. Bacchyl. Dith. 15(14).51, A. Suppl. 139, Eum. 1045, Soph. OC 1086, Ar. Ach. 435. He is all-seer in a moral sense.² For the invocation of Ge and Zeus, see on Med. 1251, n. 6, and cf. A. Sept. 69, Eur. Pho. 1290, Or. 1496. Of the sacred vocabulary we find one word only: ἱερεῖε. The appeal is short and not solemn. It mainly expresses the emotional situation of Orestes after having killed his mother.

PATTERNS OF SUBTYPES OF KLETIC IN
AESCHYLUS AND SOPHOCLES

Contrary to what we find in Euripides, Aeschylus offers a great number of lyric appeals to gods of the "listen" and "look"-type. In Sophocles we do not find any such lyric appeal. The Aeschylean appeals under consideration are the following:-* "Listen"-type; Suppl. 77-85,¹ 168-175, Cho. 800-806. Short appeals: Sept. 626-29,² Cho. 398 f, 476-8. "Look"-type:- Suppl. 1-10, 144-53, 524-99, 808-24. Short appeals: Sept. 104-7, 481-85, Suppl. 625-29, 1030-33, Cho. 405-407.

One of the aims of the present research is to compare each group of hymns and prayers in Euripides with the respective group in Aeschylus and Sophocles; this cannot be done in the case of the "listen"-type appeals, because there are no such appeals in Euripides. The subtypes of kletic, however, follow the patterns of the kletic appeals, of which Aeschylus offers one example only. The same applies to the "look"-type appeals, of which Euripides offers two examples only. Of the above-mentioned fifteen Aeschylean appeals (of both types), eight are short appeals. Of the remainder, one is hymn rather than prayer: Suppl. 524: such a praise of a god has no parallels among the Euripidean and Sophoclean hymnal songs.³ The first strophic pair can be taken as an independent appeal with invocation,

* Haldane analyses all these appeals, except for Suppl. 808, but without classification rules. Knoke analyses the prayers from the parodos of the Septem and Supplices, and also Suppl. 524, 808, 1030, Cho. 800 (the whole stasimon). See also Hölzle, *passim*.

prayer, and short Begründung. What follows is a long 'pars epica' in narrative, whose function is twofold: it speaks of their ancestors, Io and Epaphus, and this shows the link between them and Zeus; at the same time it celebrates the almighty Zeus who liberated Io. (A different, and shorter, "pars epica" is found in Soph. Ant. 1115, Eur. Bacch. (519)550). The divine beings addressed in these appeals are Zeus (six times),⁴ Artemis (twice), Ares (once), Ge (once), the underworld deities (three times), the household deities (once), the ancestral deities (once) and the (ἡολιόχοι) gods (once).⁵ Some of these passages are appeals to "listen" or "look" only; the remainder also contain another demand for a particular service. As we noticed in examining the two Euripidean appeals of the "look"-type, the divine beings addressed are all-seers or ever-present (Ge, Helios, Zeus). In Aeschylus most of these appeals are confined to the Septem and the Supplices, in which the action takes place in holy places,⁶ and the Chorus see the statues of the gods (cf. Sept. 96 and Suppl. 189, 192). On the other hand, we find appeals of the "listen"-type addressed to the chthonian deities: they must be made to listen from the lower world. Another such appeal to the household deities is due to the fact that their seat is inside the house. The gods are invoked under a specific function of theirs, or because of a special link with the petitioners: these are indicated by epithets or otherwise. In some examples the gods are not invoked by name but they are identified by other expressions: Suppl. 144,

Suppl. 77-85

Suppl. 168-75

Cho. 800-6

NAME	GENOS	EPIONYMIAI	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
θεοί			γενέται		κλύετε		(γενέται) (ἔστιν καὶ ...)	πέλοιτ' ἄν ἐνδικοί...	—
Ζεύς	—	—	—	ὑπόθεν	κλύοι		(τόν αὐτός ἐκτίσεν...)		—
θεοί			—	οἷ... ἐνί- ζετε	κλύτε		(οἱ τ' ἔσω- θε δαμάτων)	ἀγετε λύσασθε τέκνοι	—

Suppl.1-10

Suppl.144-53

Suppl.808-24

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
ΖΕΥΣ	—	—	ἀφύκτωρ	—	ἐπίδοι		(ἀφύκτωρ) Δίον δέ λι- πούσαι...		—
(Διός κόρα)	Διός κόρα	—	ἀγνά ἄδμητος ἔχουσα...	—	ἐπιδέτω		(ἄδμητος)	ῥύσιος γενέσθω	—
Ζεῦ	—	—	πάτερ γαιόσχε παγκρατές	—	ἐπιδε		γένος γάρ σόν δ' ἐπεί- παν ζυγόν	σεβίζου	—

NAME	GENOS	EPIΘNYMIAI	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Zeū	—	—	ἀναξ ἀνά- κτων μονάρχων μα- κάρτατε τελειότατον κράτος ὄλβιε ἔφαπτορ Ἰ- οὺς πατήρ φουουργός αὐτόχειρ ἀναξ παλαιάρχων μέγας τέκτων τό πᾶν μῆ- χαρ οὐριος θαύζων	—	ἐπιδών		(γένει σῶ) (ὕβριν) (προγόνου γυναικός) δῶαί τοι... (γένους παλαιό- φρων - μέγας τέ- κτων) 11.538-89: "pars epica"	πιθοῦ δλευσσον ἐμβαλε νέωσον	—

Cho. 399, 405, 800. The invocations are either bare, or accompanied by one epithet or another element. Only three among them sound like solemn invocations: Suppl. 524, 808, Sept. 104. The epithets employed are mainly new,⁷ or they come from the religious stock, although they are not traditional epithets of the particular god: they are chosen here for a specific relevance to the occasion.⁸ All the epithets have relevance to the occasion, with the exception of one single ornamental epithet: Cho. 476: μάρκερς. We also find some traditional epithets of the particular gods (ἀγνῶ, νάτερ, ζέφυρος, etc.). In structure some of the component elements are missing. The style is elevated. Ornamentation is commonly rich. We also notice the use of many propitiatory words. What is striking is the great number of such appeals. Euripides obviously does not follow Aeschylus' technique.

GENERAL CONCLUSIONS ON THE KLETIC HYMNS AND THEIR SUBTYPES IN GREEK TRAGEDY

The examination of the patterns of kletic hymns and their subtypes in Greek Tragedy offers some significant conclusions on the methods of composition and the traditionalism of the three Tragedians. Although all of them composed prayers in their plays of the kletic type, which is a specific class of religious song, each of them conforms to the traditional patterns in a different way.

The first remark to be offered is that in Euripides we find a greater number of examples of this class (but we have more complete plays of his). Still, we

observe that Aeschylus does not use the kletic type of appeal; on the other hand we find many subtypes of kletic in his plays (this is not common in Sophocles and Euripides) in which, though, he follows the tradition to a small extent. It is only Sophocles who offers an example very close to the cult-patterns, though it is an appeal for help (Ant. 1115). On the other hand, Aeschylus, in two examples, combines the prayer with the praise of the god, in a way which has no parallels in Sophocles and Euripides (Suppl. 524 and 808). We find the same technique, but to a lesser extent, once in Euripides (Bacch. 519(550)) and once in Sophocles (Ant. 1115). In all of the passages examined in this chapter we find traditional elements, either to a great or to a lesser extent. All these passages are purely dramatic and have a specific function within the play. They are prayers for help, rather than hymns¹ (a few exceptions occur among them: A. Suppl. 524, S. Ant. 1115, Eur. Bacch. 519(520)). Some of them are at the same time purely poetical passages, and this applies mainly to the Euripidean ones. Sophocles appears to be the first among the three Tragedians to employ more traditional features. He is closer to the tradition, as far as the kletic hymns are concerned, than Euripides, and Euripides is closer to it than Aeschylus. An interesting picture for the methods of composition of the three Tragedians is offered by the short kletic appeals: again the three Tragedians differ from each other.

A special remark must be made about the epithets employed in these passages. In Aeschylus the epithets are mainly relevant to the occasion; they are either traditional or new; he also employs traditional epithets in a specific sense. In Sophocles the epithets are either traditional or new and rare, but not always relevant to the occasion. In Euripides we find both traditional and new epithets created for the occasion; but not all of the epithets are relevant to the occasion. In Aeschylus we also find many propitiatory words or words which look to the fulfilment of the prayer. This is also a characteristic of Sophocles, but to a lesser extent. In Euripides we do not find such words. The gods invoked in all the passages examined, are carefully chosen and the reason for the particular invocation is justified in various ways. In Euripides, the nature of the appeal or certain other elements within it, give a more humanising picture of the gods than in Aeschylus and Sophocles.

Another different technique between Euripides and the two other Tragedians is that there is no entire stasimon in his plays which is a kletic appeal from the beginning to the end (Bacch. 519(550) is a different case), as is A. Suppl. 524, Soph. Ant. 1115.

Lastly, what is the most interesting remark, is that the three Tragedians do not imitate each other.

CHAPTER II

EUCTICS

The term "euctic" as a specific class of song occurs in Menander and Proclus; cf. also Pollux 4.53 (εὐκτικά) and A. Gr. 1.118 (the title). Each class of hymns according to Menander's subdivision (cf. p. 333) may include a prayer, and in that case they are also called "proseuctic" and "apeuctic" (cf. p. 342). As a specific class, "euctic hymns" are short hymns whose main purpose is prayer,¹ and not praise of the god: εὐκτικοὶ δὲ οἱ βελὴν εὐχὴν ἔχοντες ἄνευ τῶν ἄλλων μερῶν ᾧν εἴπομεν, καὶ ἀπευκτικοὶ οἱ τὰ ἐναντία ἀπευχόμενοι βελῶς (p. 333); δεῖ δὲ τοὺς τοιούτους ὕμνους μὴ κατακόρους εἶναι (p. 343).

As an illustration Menander quotes Plat. Phaedr. 279 b-c, which consists of a simple invocation and prayer² (his example, however, does not come from poetry). Proclus

includes this class in the list of songs εἰς θεοὺς καὶ ἀνδρώτους (cf. 320a); his definition of this class is as follows: εὐκτικά δὲ μέλη ἐγράφετο τοῖς αἰτουμένοις τι παρὰ θεοῦ γενέσθαι (322a).³ In the present research I shall follow Menander's definition of euctics, since a number of songs in Tragedy conform to this definition and not to Proclus' definition. Such songs are constructed to a great extent in accordance with the principles of the kletic hymns⁴ (of course they lack a klesis); kletic hymns and their subtypes, which contain a demand for a particular service, are also euctics. In one euctic from Homer (Il. 16.233) we read at the end: ὥς ἔβαρ' εὐχόμενος, τοῦ δ' ἐκλυε μνημέτα Ζεὺς ; we have the same in appeals

of the "listen"-type: cf. Il. 1.37, where we read at the end: ὡς ἔβατ' ἐυχόμενος, τοῦ δ' ἔκλυε δοῖβος Ἀπόλλων.

Nevertheless, if we ask why these prayers do not contain a klesis, it is not always easy to find an answer. In some cases, however, the lack of such a klesis is justified by various reasons: for instance, in Eur. Alc. 218 Paeon is not asked to appear, because this has been done earlier in the play (cf. l. 90); in Eur. Heraclid. 770 Athena is not asked to appear because she is there, she is the πολιούχος of Athens (in A. Sept. 109, however, the πολιούχοι θεοὶ are asked to appear); sometimes the nature of the demand itself does not require an epiphany of the god (cf. Eur. fr. 912N²). Still, there is no answer to the question, why is there no demand of the type "listen" or "look", after what has been said above for Il. 16.233. Probably we have to accept that in these cases, either the epiphany of the god (if it is necessary),⁵ or his attention, is implied. Lastly, some of these prayers are wishes rather than demands for immediate action of the god. In Drama, some of these prayers are not strictly dramatic, as is the case with the kletic hymns (cf. Eur. Med. 627). These appeals are not very long⁶ (most of the kletic hymns examined in Chapter I are not long, also). Among our evidence we find many passages of the euctic type, which are either independent songs or they are found within a longer poem:⁷ Il. 2.412; 484, 3.276; 320; 351, 6.305, 7.202, 8.236, 15.372, 16.233, 24.308; Od. 13.356, 17.240, 18.202; 235, 20.61; 98; 112⁸; Hom.hs. 10, 11, 13, 15, 20, 22, 26, 30, 31; O.hs. 5, 10, 19, 20, 21, 23, 24, 26, 37,

38, 57, 64, 65, 73, 77, 84; Sapph. 5; Pi. Ol. 2.13-15, 4.1-13, 5.17-21, 7.87-92, 13.24-31, Pyth. 1.67-75, 8.61-69, Isth. 6.43-49; The. 341-50; 757-64; 773-82; 1087-90; 1119-22; Carm.Conv. 884, 885; Ar. Vesp. 316; 869-891, Pax. 385; 774; Lys. 335, 972, Thesm. 352, Ran. 340, Eccl. 952.

In Greek Tragedy we find the following euctics:

A. Pers. 628-56, Suppl. 23-39; 40-47; 632-693;⁹ 1062-73, Ag. 146-55, Cho. 782-99; 807-826, Eum. 956-967, PV 574-87; 894-907. Soph. OT 190-202; 904-910, Trach. 94-111, OC 1477-85, 1556-78. Eur. Alc. 213-25, Med. 627-41, Heraclid. 770-83, Suppl. 626-33, Tro. 511-21, Ion 1048-89, Pho. 1054-66, Or. 316-31, Bacch. 402-15, IA 543-57; 1521-31, fr. 912N² (inc. fab).

As a type-specimen for our analysis I shall take a prayer from Homer (Il. 16.233) and a prayer from Lyric Poetry (Pi. Isth. 6.43-49).

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
ΖΕΥ	—	Δωδωναῖε Πελασγικέ	ὄνα εὐρύσπρα	(Δωδωναῖε) ...ναίων ...μεδέων	ἡμὲν δὴ ποτ' αὐτός μὲν γάρ...	ἐπικρήνηνον πρόες θάραυνον	—
ΖΕΥ	—	—	πάτερ	—	εἰ ποτ'...;	λίσσαμι, τελέσαι	—

ALCESTIS 213-225*

I n t r o d u c t i o n

The servant reports that Alcestis is still lingering, and the Chorus sing the first stasimon, which opens with a question to Zeus, whether there is any hope; this is followed by a second question to themselves, whether they will start mourning.¹ Still, they have faith in gods and they utter a prayer to Apollo as Paian. This functions as the answer to the preceding questions,² which express doubt. Although they apostrophise Zeus, the almighty, at the beginning of the strophe, they appeal to Apollo to save Alcestis, because of his special link with the house of Admetus, and also because he is the Ἀνοτρῶνας god, to whom they have appealed again at l. 90. The single epithet employed in the invocation (ὦνα), is ornamental; it does not indicate the particular function under which he is invoked; this is indicated by his ἐνωσυμία Παιάν. It is a personal prayer, a demand for a particular service, on behalf of the royal couple, with which the Chorus show their sympathy. The prayer is the second half of the first strophe of the stasimon. Before the invocation we have an introductory exhortation to prayer with a "sententia" which looks to the fulfilment of their appeal (see on Pho. 676, p. 75 and n. 12). The introduction is unique among our evidence of kletic and euctic appeals.

S t r u c t u r e

After the introduction we have the part 1:-
 invocation with an epithet and the name of the god only

* Haldane and Knoke analyse this prayer briefly (Haldane, from l. 220).

(which is one of his ἐνωσμίαι): we have the same in Pi. Isth. 6.43, Tim. Pers. 237, A. Suppl. 1; 625; 1030, Ag. 146, Ar. Lys. 1296, Ran. 386, etc.

Part ii: the prayer. It follows the invocation, the transition being achieved without a particle: we have the same in Il. 7.202, Pi. Ol. 13.24, The. 341, A. Pers. 628, Ag. 146, etc. It consists of two imperatives, the second in anadiplosis.

Part iii: the Begründung. It is the reason for the particular invocation, a "Hypomnese" of past services rendered by the god to the person on behalf of whom the appeal is being uttered. We find the traditional γὰρ with καὶ νᾶπος (cf. Il. 1.451: ἡμῖν νᾶπος); this type of "Hypomnese" is commonly introduced by εἰ note and the like (cf. Il. 5.115, Sapph. 1, Soph. OT 159, Ar. Thesm. 1148, etc.). This is the single example of such a "Hypomnese" among the kletic and euctic appeals in Euripides, and it is one of the primitive elements of Greek prayer,³ common in Homeric prayers.

Part ii: the prayer is repeated with καὶ νῶν (the νῶν is common in prayers with a "Hypomnese": cf. Il. 1.451, 10.278; 284, Sapph. 1, Pi. Isth. 6.43, Ar. Thesm. 1148). Here we find another two imperatives, the transition to the second being achieved by the particle δέ. The demand becomes more precise here. Such an accumulation of prayers is not common in Euripides: cf. Il. 2.412, 16.233, Sapph. 1, Soph. El. 110.

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(Παιάν)	—	Παιάν	ἄναξ	—	καὶ πάρος γὰρ...	ἔξευρε πόριζε λυτρίριος γενού ἀνόπανσον	—

Examination of the elements and other material

The introductory phrase θεῶν γὰρ δύναμις μέγιστα recalls Od. 10.306; cf. also A. Sept. 226 and The. 373.⁴

The single epithet employed for Paian is a traditional one: cf. Il. 15.253, 21.461, Hom.h. 3.15; 179; 285, Solon 13.53, etc. For the prayer λυτήριος γενοῦ cf. also A. Sept. 175 and Eum. 298 (see also Ziegler, pp. 57 and 58, n. 1).

The prayer ἀνόηαυσον recalls one of the etymologies of the noun ναῦαν from the verb ναύω (see Fairbanks, p. 3), and also the definition of the paeon as a hymn ἐνὶ καταναύσει λοιμοῦ ἅ κακῶ (see Fairbanks, p. 15).⁵ For the two prayers in our song cf. Keyssner, p. 112. For the epithet δόνιον (Ἰδαῖον) see on Hel. 167, p. 52.

Vocabulary - Style

Of the sacred vocabulary we find five words:

θεοί (twice), εὐχόμεσθα, ὦναξ, λυτήριος, γενοῦ. The style of the song is not elevated. Ornamentation is poor. The common hymnal stylistic techniques are found to a small extent: we have one epithet, one exclamation, one anadiplosis; no article occurs.

Yet it sounds like a solemn prayer with some echoes from our hymnal evidence. It is not long and thus it conforms to Menander's instructions: δὲ δὲ τοὺς τοιούτους ὕμνους μὴ κατακόρους εἶναι (cf. p. 343). The appeal will receive a response in the sequel.

MEDEA 627-41*

I n t r o d u c t i o n

After the dispute between Medea and Jason on his new marriage, the Chorus sing the second stasimon on the dangers of excessive love, and pray to Aphrodite for a peaceful love-life. This is the first strophic pair of the stasimon. The prayer is not a demand for a particular service. It is a prayer on behalf of themselves, a non-dramatic prayer, inspired by Medea's misfortune (cf. also A. PV 526; 894). It is a prayer for moral blessings (cf. also The. 1 ff; 1119, A. PV 526, Eur. IA 543, O.hs. 4, 76, etc; see further E.R. p. 202, Keyssner, pp. 158 ff). In Greek Tragedy we find a few prayers only of this type. Heiler (p. 195) quotes our passage (ll. 635 f) with A. Cho. 140 f and Plat. Phaedr. 279b to illustrate the two religious and moral ideals of the Greeks: σωφροσύνη and εὐσέβεια. Cf. also Sapph. 5 which is a demand to Kypris and the Nereids for a safe voyage to Sappho's brother, and also a prayer for Kypris to make him a wiser and better man (see S. and A., pp. 127 f); we have the same motif in Ar. Thesm. 291. In our song there is a philosophical tone: prayer is mixed with reflections. The destructive or crafty power of Aphrodite or Eros is a common motive in Lyric poetry and Tragedy (mainly in Euripides: on this see below, p. 347): cf. Anacr. 398; 413, Sapph. 47, Soph. Ant. 781, Eur. Med. 330, Hipp. 39, Tro. 989, IA 543, fr. 136N² (Androm.), fr. 161N² (Ant.), fr. 875N² (inc. fab.), etc. In our song

* Haldane and Knoke do not analyse this prayer.

this is indicated by the epithet δεινὴ . The second epithet, δεινόωα , comes from the common religious stock; it is ornamental simply.

S t r u c t u r e

Part i: the song starts with a Begründung; it contains certain reflections on love (cf. Ion 452, the antistrophe). This is the reason for the following appeal. We find the εἰ -clause here, which is common in introducing a different type of Begründung, the "Hypomnese" (see Ansfeld, p. 526, and Kleinknecht, p. 74).

Part ii: the prayer. It is phrased with μὴνότε + optative (cf. A. PV 526; 894). The invocation is inserted in the prayer: cf. A. Sept. 116, PV 526, etc. It consists of one epithet only (the goddess is identified by the preceding part, where her name appears, which is one of her ἐπωνυμίας). The prayer is continued in the antistrophe, with three optatives, and this is a prayer for moral blessings. In the strophe the appeal is in the "Du-Stil", in the antistrophe we have the "Er-Stil" (see on Hel. 167, p. 53 , p. 25). Here we find the name of the goddess (her ἐπωνυμία) with an epithet. The transition to the antistrophe is achieved by the particle δέ . In the last prayer we have a predicative adjective (ὀξύδρων) (for compounds with -δρων, cf. Keyssner, p. 133); in kletic hymns such predicative adjectives appear with the klesis; cf. also Pi. Ol. 2.13 (ὀξύδρων κόμισον), A. Sept. 312 (ὀξύδροι σταδοντε). All the prayers are in the optative; they are wishes rather than demands.¹

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
Κύπρις	—	Κύπρις	δέσπονα δεῖνα	—	(ἐὶ δ' ἄλλοις...) (έρωτες ἡνέρ μὲν ἄφαν...)	μήποτ' ἐθέλεις (σεέρροι) μηδέ ... προσβάλλοι ὀξύδρων κρίνοι	—

E x a m i n a t i o n o f t h e e l e m e n t s a n d o t h e r m a t e r i a l

The ἐνωσυμία Kypris is common in Lyric poetry (cf. Alcman 59a, Stes. 223, Ibycus 287 PMG, Sapph. 2; 5; see also S. and A., p. 127, n. 4); it is also common in Greek Tragedy. The epithet εὐχαρίς is again employed for Aphrodite in Eur. Heraclid. 894. Δέσπονα occurs in Pi. fr. 122.170 and again in Euripides (Hipp. 117; 522). It is a common epithet of hers in A.Gr. (see Bruchmann). Δενα is not employed for Aphrodite anywhere else; it is a common epithet of Athena. Aphrodite is assigned here the bow of Eros. For Eros' τόξα see RE 6.1, s.v. Eros, 495: Euripides is our earliest witness for this. For the expression χρυσέων τόξων cf. Pi. Pyth. 3.9: χρυσεῖς τόξοισιν ἦν Ἀρτέμιδος (χρυσῇ and epithets compound with χρυσ are common of Aphrodite: see Bruchmann; on this see also Dodds, on Bacch. 553). For the expression δῶρημα κάλλιστον θεῶν cf. A. Ag. 928: θεοῦ μέγιστον δῶρον ; cf. further Keyssner, p. 71. For similar to the οἰστός of Kypris poetical devices cf. Ibycus 287 (δίκτυα Κύπριδος), A. Pers. 98 (... ἄρκυας ἄτα), Dicaeogenes fr. 1b Snell (inc. fab.): ἔρωτος ἄρκυσιν .

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find two words only: θεός (twice), Δέσπονα . The style of the song is not elevated: we find one newword only (ὀξύβορον), which is also a heavy compound. Ornamentation is rather rich: we find many adjectives, two metaphors (μήνην ἐβέλεις οἰστόν and ἀητολέμους εὐνάς), and two personifications (στέρχοι σωδρόσυνα , ἀκόρεστα νείκη). The common hymnal

stylistic techniques are found to a small extent: we have two epithets, one exclamation; no article occurs.

The passage does not sound like a solemn prayer. The emphasis is put upon the reflections on love and the moral blessings (cf. also Eur. Bacch. 402, IA 543). It is suitable to the context, although so far, at critical moments of the plot, we have found prayers on behalf of the heroes of the play, not on behalf of the Chorus themselves. It is worth noticing that in this example, in which the Chorus pray for themselves, they utter a prayer for moral blessings, which is not a solemn and traditional prayer. Nevertheless, it is not a short prayer (see on Alc. 213, p. 151).

HERACLIDAE 770-83*

I n t r o d u c t i o n

The battle against the Argives is about to start and the Chorus, consisting of old men of Marathon, sing the third stasimon for divine help. The first strophic pair functions as the background of the appeal in the second strophic pair; it describes the emotions of the Chorus and the reason why the Argives must be repulsed from their land; for this reason they appeal to Athena, the *πολιούχος* of the area, whom they always honoured, in order to help the Athenians in the battle. It is a prayer on behalf of the city and the suppliants. The appeal for divine help comes naturally at this point of the plot. They are especially concerned with Athens and the invocation of

* Both Haldane and Knoke analyse this prayer (Knoke, from the beginning of the stasimon; Haldane from l. 770).

Athena is based on her special link with the city, which they stress throughout the appeal. Somewhat similar to this case are the appeals in A. Sept. 109 and Soph. El. 110: the preceding part describes the emotions of the appealing persons and the reason for their appeal. Athena is the war-goddess but here she is invoked simply because of her link with Athens, with which the Chorus are concerned at this moment. Except for νότια, which is ornamental, the remaining three epithets are employed to show this link. For prayers to Athena, see on Ion 452, p. 29. Soph. OC 1085 ff is a similar case: prayer before the battle starts; the Chorus appeal to Zeus, Athena, Artemis and Apollo.

S t r u c t u r e

(Part i): the preceding strophic pair (ll. 748 ff) functions as the Begründung, the reason for the following appeal to Athena (see on Bacch. (519)550, p. 84).

Part ii: the prayer. The transition to it is achieved by ἀλλὰ: cf. also Il. 16.514, The. 341, Pi. Ol. 2.13, A. Sept. 116, etc. The invocation is inserted in the prayer (cf. Med. 627). The goddess is not invoked by name, but by an epithet. She is identified by the context.¹

Part 1: the invocation is broken by a new Begründung, which is the reason for the particular invocation, with the traditional γάρ: it is the link between the goddess and the city, on behalf of which their appeal is being uttered. For a broken appeal, though different in structure, cf. Pi. Ol. 4.1 ff.

Part ii: the prayer is taken up again. Here we have the particular demand phrased with one imperative.

The expression τὸν οὐ δικάϊως implies another reason for the appeal (see on Hel. 167, p. 49).

Part i: a third Begründung follows, with γὰρ, which is the reason for the appeal. The enterprise is on behalf of suppliants, thus the gods must help them. There follows a fourth Begründung in the antistrophe, introduced by ἐπεὶ : we have the same in Pi. Ol. 14.5 (see also Keyssner p. 132). This Begründung is a "Hypomnese" of past offerings and honour of the goddess by the persons on behalf of whom the appeal is uttered. Such a "Hypomnese" is found in Homeric prayers; it is commonly introduced by εἰ ποτε, cf. Schwenn, p. 56. This is the only example of this type of Begründung among the Euripidean kletic and euctic appeals; see also on A. Sept. 109, p. 115.² This Begründung here is again the reason for the particular invocation.

Our song is unique in structure among our evidence.

NAME	GENOS	EPONYMIAI	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
ἡ ἰστανία)	—	—	ἡ ἰστανία ἡ ἰστανία ἡ ἰστανία ἡ ἰστανία	(ἡ ἰστανία)	ἡ ἰστανία ... (ἡ ἰστανία οὐ δικά- ως) οὐ γὰρ ἐμὰ ἡ ἀρετὴ... ἐνταῦθα...	ἡ ἰστανία	—

Examination of the elements and other material

The epithet πότνια is traditional of Athena: cf. Il. 6.305, Hes. Th. 926, Ar. Pax 271, Eq. 1170 (without her name too). The epithet μάτηρ employed for a πολιούχος of a city is unique among our evidence.³ In O.h. 32.8 Athena is called τεχνῶν μήτηρ. Δέσποια is also a traditional epithet of Athena (cf. Soph. Aj. 105, Ar. Eq. 763, Pax 271); here it is employed to indicate her function as a city-goddess. The epithet βύλαξ is employed for a single time of Athena and recalls the epithet πυρροβύλακες in A. Sept. 166. For the expressions σὸν γὰρ οὔδας, σὸν καὶ πόλις cf. Ar. Thesm. 1136: ἢ πόλιν ἡμετέραν ἔχει, etc. For the expressions οὐδίκαιως, δίκαιός (ἡμῖ) cf. A. Suppl. 79 (τὸ δίκαιον ἰδόντες), Sept. 626 (δίκαιους λιτάς). The "Hypomnese" in the antistrophe is not of the same type as in the Homeric prayers: a mention of personal past offerings to the god. Here we have a mention of all honours paid to Athena in public, with a short description of them (cf. A. Sept. the parodos). On this part see the Commentary of Pearson, Appendix B, pp. 146 f.⁴ In three cult-hymns we find a description of a religious ceremony in honour of the god addressed: Paeon Delphicus 1.11 ff (see Fairbanks, pp. 28, 126), Philodamus, 11. 131 ff (see Fairbanks, pp. 39, 148), and Hymnus Curetum, 11. 6-10. For the expression παννυχίοις κρότοιον cf. Philodamus, 1. 40: παννυχίον δὲ καὶ χοροῖς (on this see Fairbanks, p. 145), and Soph. Ant. 153 (παννύχιοι χοροὶ). For νέων τ' αἰδοῖ cf. Bacchyl. Ep. 11(10).11: νέων κῶμοι. For δορυσσὺν στρατὸν cf. A. Sept. 122: στρατοῦ δορυσσοῖς σαγαῖς.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find five words:

νότια, μάτηρ, δέσηοινα, ὀλολύγματα, παννυχίοις. The style of the song is not elevated; we find though two new words: ὀλολύγματα, κρότος (also in other Euripidean passages), and one heavy compound (πολύθυτος). Ornamentation is poor: we only find five adjectives. The common hymnal stylistic techniques are found to a small extent: we have four epithets, one exclamation; the article occurs once.

Yet it sounds like a solemn prayer, which celebrates Athena as the πολιοῦχος of Athens and shows the devotion of the people to her; a combination of prayer with praise is not common in Euripides: cf. also Bacch. 550, Kresph. fr. 453N², fr. 912N² (inc. fab.). It is not a short euctic. The antistrophe makes the song purely poetical. It is suitable to the context. It will receive an immediate response: the servant will announce the victory of the Athenian army (ll. 784 ff).

SUPPLICES 626-33*

I n t r o d u c t i o n

Theseus has just set out against Thebes, to fetch the corpses of the Argives. The Chorus of the suppliants sing the second stasimon, which concludes with an appeal to Zeus for help. The preceding part is an anxious dialogue between hemichoria with contrasted emotions (see

* Both Haldane and Knoke analyse this prayer.

further the Commentary of Collard, ad loc.); this part functions as the background for the concluding appeal; it is not though a Begründung (as is the case with Bacch. (519)550); the Chorus appeal to Zeus for help, because of his link with the Argives; he is the father of Io's child. Except for παῖδοχόνη, which indicates this link, no other epithet is employed for Zeus (we have the opposite in A. Suppl. 524). For such appeals to gods as "relatives" of the appellants, see the Commentary of Collard, ad loc. The appeal is short. We should expect the Chorus to utter a prayer immediately after the departure of Theseus, and especially after his words at ll. 594 ff. Eur. Heraclid. 748 ff is a similar occasion but a different song: the whole stasimon refers to the enterprise of the Athenians; the Chorus consist of people of the area who pray for the successful outcome of the battle; they are mainly concerned with their city. In the Supplices the Chorus are mainly concerned with themselves, although their appeal is also made on behalf of Athens (cf. l. 630). It is a personal prayer, for a particular service, on behalf of the persons who utter it, and also on behalf of the persons who help them.

S t r u c t u r e

The appeal starts with an invocation which expresses their faith in gods¹ (cf. also Alc. 213). The verb ἀνακαλούμεθα recalls the traditional verb of summoning καλῶ²; cf. in particular A. Pers. 621, Soph. OC 1376.

Part i: invocation with the name of the god and an epithet, which implies the reason for the particular

invocation (the link between the god and the petitioners; cf. Eur. Pho. 676, A. Suppl. 524). For this type of invocation, see on Alc. 213, p. 148 .

Part ii: the prayer. It consists of one imperative. The transition to it is achieved without a particle.

Part iii: the Begründung (following Murray's edition); it is the reason for the appeal: ἐκκομίζομαι (present "de conatu"). Here we also have the link between the god and the dead Argives implied by the expressions τὸ σὸν ἄγαλμα, τὸ σὸν ὕδρυμα. The transition to this part is achieved without a particle (see on Pho. 676, p. 74). Collard in his Commentary ad loc. adopts Musgrave's reading ἐκκόμιζε μοι (cf. also the editions of Teubner and Budé), believing that the stasimon can end only with a second demand. Both readings are suitable. I believe, however, that Murray's reading (ἐκκομίζομαι) has a specific structural function (see above), and it is also syntactically acceptable; thus, there is no reason to alter it. In the participle ὑβρισθέν we have another Begründung implied.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
Ζεῦ	—	—	παιδογόνε	—	(παιδογόνε ...) (τὸ σὸν... ἐκκομίζομαι) (ἰδριδέν)	Ζυμματος γενού	—

E x a m i n a t i o n o f t h e e l e m e n t s a n d o t h e r m a t e r i a l

For the "sententia" ἀλλὰ δόβων νίσυς ἤδε ηρώτα
cf. A. Suppl. 79; 1062. Io is called παλαιομάτωρ; in
A. Suppl. 40 and 524 she is called ηρόχονος ; in Eur. Pho.
676 she is ηρομάτωρ . Zeus is called παιδοχόνος (of Io);
in A. Suppl. 524 he is called ἔδαντορ Ἰοῦς . Io is called
νόρις ; in A. Suppl. 40 her child is called νόρις . For
the prayer ζύμμαχος γενοῦ cf. also A. Cho. 19, Ar. Lys.
341 and Sapph. 1 (see also Ziegler, pp. 57 and 58, n. 1).
A propitiatory word (εὐμενής) is not a common feature in
Euripidean prayers, but it is common in Aeschylus and
Sophocles; cf. A. Sept. 166, Suppl. 1; 79; 167, Cho. 476,
Soph. Aj. 693. Cf. also Sim. 519 = fr. 35b: εὐμενεῖ φρενὶ
(see further Ziegler, p. 58, n. 1). For νόλε τᾷδ'
cf. Soph. OC 1091: γὰρ τᾷδε .

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find five words:

κεκλημένους , ἀνακαλούμεθα , ζύμμαχος , γενοῦ ; εὐμενής .

The style of the song is elevated to some extent: we find
two new words (παλαιομάτωρ , παιδοχόνος), which are also
heavy compounds. The epithet παιδοχόνος is ὄνομα διηλοῦν .
Io is mentioned by periphrasis; νόρις is used for a girl
here only. The dead are mentioned by metonymy: ἄγαλμα ,
ἵδρυμα (cf. Soph. Ant. 1115: Καδμείας ἄγαλμα of
Dionysus). Ornamentation is poor. The common hymnal
stylistic techniques are found to a limited extent: we
have one epithet and one exclamation; the article occurs
three times.

The song does not sound like a solemn prayer. It is suitable to the context and it is short. The appeal will receive a response in the sequel (cf. the messenger's speech which follows it).

TROADES 511-521*

I n t r o d u c t i o n

The first stasimon of the play, which follows a lament in trimeters of Hecuba, starts with an appeal to the Muse for inspiration, which recalls the hymnodic and epic proemia (see on Hel. 167, p. 45). The song which follows, though, is not a hymn, but a dirge (for this Euripidean technique, i.e. appeals for aid with a dirge, see on Hel. 167, p. 46). The following dirge is in fact a description of the last night of Troy¹, and our appeal appears to have the same function as the Homeric appeals to the Muses, before an important narrative (cf. Il. 2.484; 761, 11.218, 14.508, 16.112).

S t r u c t u r e

Parts i and ii: invocation and prayer are joined (see on Med. 627, p. 153). The invocation consists of the name only and the formula ἀμβι μοι Ἰλίου (for this formula see the Commentaries of Rogers and Dover on Aristophanes' Nub. 595; in many other proemia the invocation is bare: cf. Hom.hs. 4, 5, 9, 19, Il. 2.761, Od. 1.1, Ar. Av. 904, Thesm. 107). The prayer consists of one imperative.

* Haldane speaks of this appeal very briefly. See also O. Panagl, Die "dithyrambischen Stasima" des Euripides. Untersuchungen zur Komposition und Erzähltechnik. Diss. Wien, 1971, pp. 42-46, and H. Neitzel, Die dramatische Funktion des Chorlieders in den Tragödien des Euripides. Diss. Hamburg, 1967, pp. 44-47.

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
Μοῦσα	—	—	—	—	νῦν γὰρ...	ἰκέσων	—

Part iii: the Begründung. It is the reason for the appeal, with the traditional γάρ (in this case we have νῦν γάρ : cf. also Soph. Aj. 693, Ar. Ran. 875).

E x a m i n a t i o n o f t h e e l e m e n t s a n d o t h e r m a t e r i a l

The formula ἀμφὶ μοι is also found in Hom.h. 19.1 and Ar. Nub. 595. This is the only example in which we have this formula in Tragedy. Among our evidence we find many songs which open with an appeal to the Muse;² verbs employed in such appeals are ὕμνῃ, ἐννεε, ἀέστω, ὕμνῃν ἄρχεο; in our song we have the verb ἀέσον: cf. also Hom.hs. 17 and 20. For the expression καινῶν ὕμνων ἀέσον ὥδ' ἀν' ἐπικύδειον cf. Alcman 14a: μέλος νεοχμὸν ἄρχε ἀέδην; 27: ἄρχ' ἐρατῶν Γεηέων; Pl. Nem. 3.10 f: ἄρχε δόκιμον ὕμνον. For καινῶν ὕμνων cf. in particular Alcman 14a: μέλος νεοχμὸν and Pl. Ol. 3.4: νεοσίχαλον τρόπον (see further Panagl, op. cit., p. 42). In Homer such appeals to the Muse are followed by a brief mention of the specific theme which the poet is going to narrate. To some extent we find the same motive in our prayer, in the Begründung (ll. 515-21).³

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find three words:

ἀμφὶ μοι, ὕμνων, ἀέσον. The style of the passage is elevated to some extent: we find three new words: ἐπικύδειος [also in Eur. fr. 16 N² (Alex.)], τετραβάμων (also in other Euripidean passages), χρυσοβάλαρος; three heavy compounds (τετραβάμων, δοριάλωτος, χρυσοβάλαρος). Ornamentation is not rich (we find five adjectives).

As a prooemium to a song, it follows both the epic and the lyric tradition. Many of the existing prooemia are short too. The invocation of the Muse at the beginning of a stasimon is a common poetical technique, not common, though, in Tragedy. It gives colour and solemnity to the lyric. Lee in his Commentary on the Troades ad loc. comments: "It is probable that the subject suggested this beginning to Euripides." As has been pointed out above (see on Hel. 167, p. 46) it is only in Euripides among the three tragedians, that we find appeals to the Muses, and also several types of prooemia to a lyric;⁴ cf. also A. Suppl. 630, Eum. 321 (though of a different type).

ION 1048-1089*

I n t r o d u c t i o n

The old man who is sent with the poison by Kreousa to kill Ion, has just left. The Chorus sing the third stasimon, in which they pray to Hecate (whom they identify with Persephone)¹ for a successful outcome to the enterprise. They are concerned with the house of the Erechtheidae (cf. also the first stasimon); they are also concerned with their queen; if she fails in this enterprise, she will commit suicide (ant. a); Their further concern is with the Eleusinian feast: it will be an insult to the god, if Ion attends it as a member of the royal family² (strophe b; apparently this is a reason for the identification of

* Knoke and Haldane analyse this prayer; Haldane analyses strophe a only, Knoke takes antistrophe a as the reason for the appeal; this is correct, but strophe b is also another reason for the appeal.

Hecate with Persephone, who is mentioned in this part).

It is a demand for a particular service on behalf of their queen, the house of the Erechtheidae and Athens itself (as is the kletic hymn in the first stasimon). Hecate is the goddess of the ways and of the phantom world: these are indicated by the epithet εἰνοδία and the relative clause αὐτῶν νοκτινόλων ἐβόδων ἀνάσσης (to which the μεθαμέριον ἐβόδον are added, since the enterprise takes place during the day): for the function of Hecate as the goddess of the ways, see RE 7.2, s.v. Hekate, 2775; for her function as the goddess of phantoms see ib. 2770 (notice that this function appears in fifth century popular beliefs).³ Hecate is identified with Persephone here, the goddess of the Eleusinian festival, with which the Chorus are especially concerned. For this identification cf. also Mag.h. 21 and RE 7.2, 2772 f. For the connection of Hecate with Demeter and Persephone cf. also A.-H.-S on Hom.h. 2.440. The particular service asked from her is to guide the enterprise against Ion (for a similar prayer, cf. A. Cho. 726), i.e. to guide the steps of the old man safely, under her functions mentioned above. Thus the epithets employed for her are relevant to the occasion. She is not invoked as the goddess of sorcery, as Owen and other scholars believe. Perhaps she is also invoked under this function, since Ion is to be murdered by magic poison, but this is not indicated within the appeal (Hecate has this function in Eur. Med. 395; in Hel. 569 she has the same function as in our passage). Our song, Eur. Kretes fr. 5 (Cantarella) and O.h. 1 are the only hymnal prayers to this goddess we

possess. On the other hand, she is often invoked in the incantation.⁴

S t r u c t u r e

Part i: invocation at the beginning by an epithet, the γένος and a relative clause, indicating a function of the goddess; Euripides does not commonly employ relative clauses in the invocations: cf. also Hel. 1495, Pho. 1054, Or. 316; cf. further Alcaeus 34, Soph. El. 110, O.hs. 13, 18, 33, 63, etc.

Part ii: the prayer follows the invocation; the transition to it is achieved without a particle; it consists of one imperative. The enterprise is described here, and thus this part becomes long. The prayer concludes with a wish, which the enterprise aims at, phrased with μνδὲ + optative.

Part iii: the Begründung. Antistrophe a is the reason for the appeal introduced by εἰ δὲ (see on Med. 627, p. 153). Strophe b is another reason for the appeal and also a reason for the particular invocation of the goddess, since she is identified with τὰν χρυσοστεφάνων κόραν mentioned in this part; at the beginning of this part we find again an εἰ -clause. The poet offers a poetical description of the feast here (on this see on Heraclid. 770, p. 160).

NAME	GENOS	EPONYMIAI	EPITHETS.	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(Εἰνοδία)	θύγατερ Δαματρός	Εἰνοδία	α... ἀνάσσεις	(Εἰνοδία)	(α... ἀνάσσεις) εἰ δ' ἀτελής ... αἰσχύνομαι ... εἰ...	ἔσωσον (μὴδὲ ἀνάσσου)	—

Examination of the elements and other material

The epithet εἰνοδία is also employed for Hecate in O.h. 1, Orphic fr. 309, Mag.h. 21.8, Soph. fr. 492 N² (Rizotomoi), Eur. Hel. 570. The verb ὀδῶσθαι in the demand is etymologically associated with εἰνοδία and ἐβόδων: on this see on Alc. 213, p. 151. For Hecate's γένος, as daughter of Demeter from Zeus, cf. Orphic fr. 219 and 260. For εἰνοδία and ἅ τῶν νυκτερόνων ἐβόδων ἀνάσσεις cf. Mag.h. 21.11: ἅ τ' ἔλαχες δεινὰς μὲν δδούς, χαλεπὰς τ' ἐπιπομπὰς. In O.h. 1.5 Hecate is called νυκτερία. The verb ἀνάσσω is employed for tutelary deities: cf. Il. 1.37, 451; cf. also Soph. OT 903, O.h. 16.8. Notice also the repetition of this verb at the end of this part. In strophe b the πολύμνος θεὸς is Iacchus (Dionysus); the epithet πολύμνος is employed of Dionysus in Hom.h. 26.7 (in O.h. 55 it is employed for Aphrodite). For the prominence of Iacchus in the cult at the beginning of the fifth century, cf. Herodt. 8.65. For the description of the feast see A.-H.-S. on Hom.h. 2.48. Persephone is called χρυσοστέφανος. This is the only example for the employment of this epithet for Persephone (it is employed for Aphrodite in Hom.h. 6.1 and Sapph. 33). In Bacchyl. Ep. 3.2 she is ἰοστέφανος κόρυς. Σεμνή is a traditional epithet of Demeter: cf. Hom.h. 2.1, 13.1, O.h. 40.2. The three epithets of gods found in strophe b are ornamental, they have no relevance to the occasion. For the participle χορευόμεναι see on Ion 452, p. 41.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find twelve words:

εἰνοδία , ἀνάσσεις , χθονίας , πολύυμνον , θεόν , λαμνάδα ,
εἰκάδων , χορευόμεναι , χρυσοστέφανον , κόραν , ματέρα ,
σεμνάν . The style of the song is elevated. We find five
new words (one of them is a hapax legomenon: μεθυμέριος):
νυκτιπόλος , λαιμοτόμος , εὐγενέτης , ἀναχορεύω (all of them
are also found in other Euripidean passages); five heavy
compounds (νυκτιπόλων , λαιμοτόμων , πολύυμνον ,
καλλιχόροις , χρυσοστέφανον ; two of them are epithets of
gods). Ornamentation is rather rich: we find many
adjectives (one of which is ornamental: θηκτὸν ξίφος) ,
one personification (ἀνεχόρευσεν αἰθήρ) . The common hymnal
stylistic techniques are found to a small extent: we have
one epithet of the goddess invoked and another three
epithets of other gods, one relative clause. The article
occurs eight times.

To sum up, it sounds like a solemn appeal. It
is not a short euctic; it is extended through two long and
purely poetical Begründungen. The whole passage is
dramatic and suitable to the context. The appeal will not
receive a response in the sequel. Hecate will guide the
steps of the old man safely, but in the following messenger's
speech we hear of the failure of the enterprise, which,
though, will lead to the revelation of Ion's mother and
to a happy outcome of the plot, which in fact is what the
Chorus are praying for.

PHOENISSAE 1054-1066*

I n t r o d u c t i o n

After the self-devotion of Menoiceus the Chorus sing the third stasimon on Theban history¹ (on the Sphinx and the events which led to Menoiceus' glorious deed); the lyric concludes with a eulogy of Menoiceus' deed² and a prayer to Athena for a son like him for themselves. Athena is apostrophised by the Phoenician women because of her special link with their ancestor Cadmus (cf. l. 1062) and his city (on this see the Schol. ad loc.). The Schol. also comments: ὡς παρθένοι δὲ παρθένω θεῷ εὐχονται ταύτην τέως εἶδναι θεόν. Nevertheless, this is not indicated in the appeal. For a similar case cf. Ion 452. It is a personal prayer on behalf of themselves; it is not a demand for a particular service; it is a prayer for blessings, though not in a moral sense. It is not a dramatic prayer but it is inspired by the plot.

S t r u c t u r e

Part i: the Begründung, the reason for the prayer, is Menoiceus' deed, for which they express their admiration. In this part we find a relative clause.³

Part ii: the prayer is in the optative, first person: cf. also The. 341; 1087, Soph. OC 1477. The invocation is inserted in the prayer: cf. Med. 627. The invocation consists of the name of the goddess (which is an ἑνωσυμία), an epithet and a relative clause: this indicates the link of the goddess with Cadmus (and consequently with Menoiceus) and it is the reason for the

* Knoke and Haldane do not examine this prayer.

particular invocation, since the women are not Greeks and they are appealing to a Greek deity. This is a new Begründung (Part i); see on Hel. 1495, p. 61 .

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΣ	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
Παλλὰς (Παλλὰς)	—	Παλλὰς	δίχα	—	ἀγάμεδα ca... (κατεργάσω)	γενοίμεθα	—

Examination of the elements and other material

For the epithet δῖλα see on Pho. 676, p. 77.

Thebes is called ἐπτάπυρρα κληῖθρα γᾶς: cf. Il. 4.406, Od. 11.263, A. Sept. 165, where we have the adjective ἐπτάπυλος. For εὐτεκνοῖ see on Ion 452, p. 43 with Keyssner, p. 155. For the theme of our passage cf. also Alc. 435 (11. 473 ff: their praise of Alcestis concludes with a wish for a similar communion for themselves).

Vocabulary - Style

Of the sacred vocabulary we have three words:

γενοίμεθα, δῖλα, δαιμόνων. The style of the song is elevated to a small extent: we find two new words: ἐπτάπυρρος (and in other Euripidean passages), λιθόβολος (passive, here only); two heavy compounds (καλλίνικα, λιθόβολον). Ornamentation is not poor: we find six adjectives and one metaphor (ἐπτάπυρρα κληῖθρα γᾶς). The common hymnal stylistic techniques are found to some extent: we have one epithet, one relative clause, anadiplosis twice; the article occurs once.

To sum up, the song does not sound like a solemn appeal. It is short. Since it is a non-dramatic appeal, we are not concerned with the sequel. It is not out of context though.

ORESTES 316-331*

Introduction

Electra before going into the house, addresses Orestes saying that if he dies, she will follow him to death.

* Knoke and Haldane analyse this prayer.

The Chorus then, consisting of Mycenaean women who came to comfort Electra, sing the first stasimon in which they speak of the Furies who harass Orestes (cf. ll. 36 ff). In the strophe they pray to them to make him forget his madness, which is the result of his mother's murder. The Erinyes are represented in their general function as the wild avengers of murder, under which they harass Orestes.¹ It is in the competence of these divine beings for Orestes to be cured, if they simply forgive him. The principal function of the Erinyes is indicated in the invocation by two participial clauses (αἵματος τινύμεναι δίκαν, τινύμεναι δόνον : cf. A. Ag. 59, Eum. 321, Soph. Aj. 843, El. 110, O.h. 69.15). The rest of the epithets employed in the invocation indicate their attributes and characteristics and provide a clear picture of these wild beings. Cf. Il. 9.572 (ἀμείλιχον ἥτορ ἔχουσα), O.h. 70.9 (βλοσυραί). All these have no direct relevance to the prayer itself, but they are selected to show which are the creatures who have caused Orestes' madness (and thus to stress it); this leads up naturally to the demand to set him free from their presence and also justifies their concluding lament for the suffering Orestes. It is a personal prayer for a particular service on Orestes' - and consequently on Electra's - behalf.

S t r u c t u r e

Part i: invocation at the beginning with many epithets (including relative clauses and participles, which show the attributes and functions of the beings invoked). Such an elaborate invocation is unique in Euripides; apparently the reason for that is the particular

occasion, see above. For similar elaborate invocations cf. Alcaeus 34, Soph. Ant. 1115, most of the Orphic hymns.

Part ii: the prayer; here we find a verb of praying (καδικετ¹ύομαι) in anadiplosis (see on Ion 452, p. 30 ; the form found here is unique among our evidence). Then we have the demand consisting of one imperative + an infinitive.

Part iii: the concluding lament in which Orestes is apostrophised functions as the Begründung, the reason for the preceding appeal, and this is unique among our evidence. The participle δεξάμενος is equivalent to ἐν¹ ἐδέξω (for the ἐν¹ -clause see on Heraclid. 770, p. 158). The reason for the appeal is also implied by the λύσας μανιάδος δοιταλέου, which appears in the prayer.

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(Εὐμενίδες)	—	Εὐμενίδες	δρομάδες πτεροφόροι νοτινιάδες θεαί "αί... ἐλά- κεν"... μελάγχρωτες "αίτε... ἀμνάλλεσθ' τινύμεναι...	(αίτε... ἀμνάλλεσθε)	(λύσας... μόχθων...)	καδικετεύ- ομαι ἔδσατε	—

Examination of the elements
and other material

The epithet *δρομάδες* (also at l. 836) is nowhere else employed of the Erinyes; in Soph. *Aj.* 837 they are called *τανύηοδες*, and at l. 843 *ταχῆαι*; in *O.h.* 69.9 they are *ὠκύδρομοι*; cf. further A. *Eum.* 358; 374. *Πτεροόροισ* is not also employed anywhere else for the Erinyes (see on *Hel.* 167, p. 51). In A. *Eum.* 51 they are *ἄντεροι*; cf. also *Eum.* 250.² *Ποτνιαδες* is a new epithet created by Euripides. It is not employed for the Erinyes anywhere else. The Schol. interprets it as *μανιονοιοι*. This epithet is employed for the Bacchae in Eur. *Bacch.* 664; see Dodds, ad loc. Dodds believes that in our passage it is difficult to separate *ποτνιαδες* from *πότνιαι*, the title given to the Erinyes at Thebes and often in Tragedy. See also *RE* Suppl. 8, 91. If we accept this, then it is an ornamental epithet; if we accept the interpretation of the Schol., then it has relevance to the occasion and I believe that this interpretation is correct: see above, n. 1. Cf. also Hesych. s.v. *ποτνιαδες* αἱ βάκχαι, ἀπὸ τοῦ μανιάδες, λυσσάδες, μανίας αἵτιαι. The Erinyes are Orestes' *μανίας αἵτιαι*. Cf. also A. *Eum.* 500: *μανιάδες*. This is in association with the following relative clause: *ἀβάκχευτον αἰ δίασον* (cf. A. *Ag.* 1189: *κῶμος* *δύσηεμνος*); here we have Bacchic imagery: black bacchanals, unholy revel. In *O.h.* 69.6 they are *λυσσῆρες*. In Soph. fr. 855 N² (inc. fab.) it is said of Aphrodite that she is *λύσσα μανιάς*. The verb *λαγχάνω* is common in expressions for the *τιμαί* of a god:³ cf. in particular

Hes. Th. 422, Hom.h. 2.86, O.hs. 17.7, 18.6, Mag.h. 21.11. Μελάγχρωτες is a new epithet, not employed for the Erinyes anywhere else: in A. Eum. 52 they are μέλαιναί , in Ag. 462, κελαιναί , in O.h. 70.5, κυανόχρωτοι (see also above, n. 2). For the theme of the relative clause αἴτε τὸν ταναόν αἰθέρ' ἀμνάλλουσ' cf. A. Eum. 250: ἀντέροις ποτήμασιν ἦλθον , Il. 9.571: ὑπεροβοῖτις Ἑρινύς . For the verb τίνυμαι cf. Il. 19.260 (of the Erinyes). The name employed is not Erinyes but Eumenides; this implies a propitiatory attitude (we must write Εὐμενίδες here, not εὐμενίδες as Murray). For μεσόμβαλοι μυχοί cf. Ion 462.

V o c a b u l a r y - S t y l e .

Of the sacred vocabulary we find five words:

θεαί , διάσον , ἐλάχετε , καδικετώμαι , τρίποδος . The style of the song is elevated to some extent: we find three new words (ποτνιαῖς , ἀβάκχευτος , μελάγχρως , found also in other Euripidean passages), and three heavy compounds (ὑπεροβόροι , μελάγχρωτες , μεσόμβαλοι). Ornamentation is rather poor; we find though five adjectives and one metaphor (δρομάδες). The common hymnal stylistic techniques are found to a great extent: we have five epithets (two of them are ὀνόματα διηλα), two relative clauses, one participle, one exclamation; anadiplosis occurs twice; the article is found three times.

To sum up, it sounds like a solemn prayer. It is not short, it is purely dramatic and suitable to the context. In the sequel Orestes recovers. The response to this appeal will come at the end of the play with the "deus ex machina" (cf. ll. 1648 ff).

BACCHAE 402-415*

I n t r o d u c t i o n

Pentheus has ordered the stranger to be seized. The Chorus sing the first stasimon, which is "a lyrical comment on the preceding scene" (cf. Dodds, ad loc.). The centrepiece of this stasimon is an escape-prayer;¹ at the end they invoke Dionysus to fulfil their wish for escape, because in the places they wish to go they can live their Dionysiac life in peace. Dionysus is invoked because of his link with the Chorus and also because of the theme of the prayer. He is the leader of the Bacchic rites (cf. the epithets $\pi\rho\acute{o}\beta\alpha\kappa\chi\epsilon$, $\epsilon\upsilon\lambda\epsilon$ $\delta\alpha\iota\mu\omicron\nu$). It is a personal prayer, a demand for a particular service, on behalf of themselves; it is, however, like a demand for blessings (see on Pho. 1054, p. 175; see also Dodds, on l. 402: "Sometimes such prayers, (i.e. escape-prayers) have little dramatic relevance and read like personal utterances of the poet").

S t r u c t u r e

Part i: the prayer; it consists of their wish for escape (in the optative, first person), with a poetical description of the places they wish to visit. Then we have the appeal to Dionysus in the imperative, second person: cf. The. 341, where, though, we have the opposite from what we have here.²

Part ii: the invocation: it follows the demand to Dionysus; it consists of the name of the god (an $\epsilon\acute{\nu}\omega\nu\nu\mu\iota\alpha$) in anadiplosis, and two epithets.

* Haldane only analyses this prayer; in fact she speaks of its content simply.

Part iii: the Begründung; it is the reason for their wish and the appeal. The transition to it is achieved without any particle.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(Βρόμιε)	—	Βρόμιε	πρόβακχ' ένι δαίμον	—	σπρόβακχε ἐκκί... δέμης ὀργάζειν	σῖκοίμαν) ἰδ αγε	—

Examination of the elements and other material

For the association of Dionysus, Aphrodite, the Muses, the Graces and Pothos, see the Commentaries of Dodds and Roux, ad loc. To the passages offered by them, add O.h. 46 and Bacchyl. Ἐγκώμ. 20B(27), 8 ff. For κλιτὺς Ὀλύμπου cf. Limenius 1 f: Παρνασίαν κλιτύν . The epithet ηρόβακχος is a new one (and a hapax leg.), equivalent to ἑξαρχος ; cf. O.h. 52.7: ἄγέτα κώμων . Εὖιος is a traditional epithet of Dionysus: cf. Soph. OT 211, O.hs. 30.4, 50.3, fr. ad. 1003 PMG, Ar. Thesm. 990; 993. The epithet θελξιδόρονες of Erotes is employed only here; for θέλγειν and the like, cf. Keyssner, p. 113. For θέμις cf. also Soph. OC 1556.

Vocabulary - Style

Of the sacred vocabulary we find five words: σεμνά, ηρόβακχε, εὖτε, δαῖμον, ὀρχιάζειν . The style of the song is elevated: we find six new words: one of them is a hapax legomenon, ηρόβακχος ; four of them are not employed again by Euripides, θελξιδόρονες, εκατόστομοι, μούσιος, ὀρχιάζω ; one is also found in other Euripidean passages, καρνίζω . There we find one heavy compound only: θελξιδόρονες . Ornamentation is not rich: we find six adjectives only. The common hymnal stylistic techniques are found to a small extent: we have three epithets, one anadiplosis; the article occurs three times.

To sum up, the song does not sound like a solemn appeal; it is a non-dramatic appeal (see on Pho. 1054,

p. 177). It is a purely poetical passage: this is achieved through the description of the places they wish to visit. The main appeal is very short.

IPHIGENIA AULIDENSIS 543-557*

I n t r o d u c t i o n

Iphigeneia has arrived at Aulis and Agamemnon decides to sacrifice her to his great grief. The Chorus, consisting of Chalkidean women who arrived at Aulis to see the army, sing the first stasimon on the power of Love, which is the reason for this war (cf. the epode, with The. 1231), for which a father has to sacrifice his daughter. In the first strophe they philosophise on Love and they pray to Aphrodite for a moderate love for themselves, and also for moral blessings (cf. Med. 627). It is a personal prayer on behalf of themselves; it is not a demand for a particular service.

S t r u c t u r e

Part i: the reflections on Love function as the Begründung, the reason for the following prayer. The passage starts with a μακαριστός (for this motive see on Bacch. 550, p. 85 ; here we also find the traditional relative pronoun).

Part ii: the prayer; it consists of an indicative, first person: cf. A. Eum. 956, where we have the same verb. The invocation is inserted here (see on Med. 627, p. 153) consisting of the name of the goddess and an

* Knoke and Haldane do not analyse this prayer.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(Κύπρι)	—	Κύπρι	καλλίστα	—	(μάκαρες οὐ...)	(ἀνεμένω) εἴη μετέχοιμι ἀποδήμαν	

epithet. There follow three optatives (the first of them in the third person, the remainder in the first; cf. Ion 452, the antistrophe). The transition to these prayers is achieved by $\delta\epsilon$ - καὶ - $\delta\epsilon$.

Examination of the elements and other material

The epithet καλλίστα of Aphrodite is employed by Euripides only: cf. also Hel. 1348, fr. 781.18N² (Phaethon). She is καλή in Carm.Pop. 872, Ar. Ach. 989 (this is also an epithet of Artemis). Eros is χρυσοκόμας in Anacr. 358 (this is a common epithet of Apollo). For the τόξα of Eros cf. O.h. 58.2 (τοξαλκής). For the expression μανιάδων οἴστρων cf. Anacr. 398: μανίαι τε, The. 1231: μανίαι ε' ἐτιθυνήσαντο, Sim. 541.9: μεγαθενὴς οἴστρος Ἀφροδίτας, PM IV.2910: οἴστρω ἐλαυνομένην. For the theme of the destructive power of Love cf. in particular Sapph. 47.

Vocabulary - Style

Of the sacred vocabulary we find four words:

μάκαρτες, θεοῦ, χρυσοκόμας, καλλίστα. The style of the song is not elevated: we find one new word, found also in other Euripidean passages (χαλύνεια), and one heavy compound, which is an epithet (ὄνομα διηλοῦν : χρυσοκόμας). Ornamentation is not poor: we find six adjectives and one metaphor (χαλασθέντες χρυσάμενοι). The common hymnal stylistic techniques are found to a very small extent: we have two epithets only; the article occurs four times.

To sum up, it does not sound like a solemn appeal. It is a non-dramatic appeal; it is not short. Although the main purpose of the song is prayer, it also speaks of the power of Aphrodite.

IPHIGENIA AULIDENSIS 1521-1531*

I n t r o d u c t i o n

Iphigenia is leaving the stage (walking to the altar) singing a song (1475-1509) (cf. also Soph. Ant. 806 ff). At ll. 1467 ff she asked the Chorus to sing a paean to Artemis and gave the orders for her sacrifice (in this passage we find certain ritual expressions, including the εὐχαιμία, as always before an "actio sacra"). Then a procession starts towards the altar which includes the prayer of the Chorus; in that aspect the prayer is a prosodion.¹ Iphigenia asked for a paean. The prayer of the Chorus is not a paean in form, but the occasion is appropriate for such a song.² The heroine also asked the Chorus to sing in praise of Artemis (l. 1490). According to Kirchhoff the play ends at l. 1509. Monk, Hermann, Dindorf believe that it ends at l. 1531, where the prayer ends. England in his Commentary ad loc. remarks: (the paean) "was to be sung, not on the stage, nor even on the way to the altar, but during the sacrifice", and this is apparently correct; his view is also supported by Iphigenia's lines, ἐλίσσεται ἄμβολ' ἑσθλὸν ἄμβολ' ἑσθλὸν Ἄρτεμι . And in fact, the solemn prooemium (ll. 1521-23) is immediately followed by the demand. On such a special occasion and after Iphigenia's appeals to the Chorus for a solemn paean-hymn to Artemis, the prayer which we have does not sound like a proper one. I believe that the play ends at l. 1520: at this point the Chorus leave the stage

* It is analysed by Haldane only, who classes it into the group of hymns "in an ironical, satirical or otherwise unorthodox manner".

following Iphigenia to the altar, where they are supposed to utter the paeon. Ll. 1489 ff (ὦ ὦ νεάνιδες | συνεησά-
σαι Ἄρτεμιν | χαλκίδος ἀνύπορον) recall Isyllus' Paeon: Ἰὲ παιᾶνα θεὸν ἀείσατε λαοὶ | ζαθέας ἐνναέται
τᾶσδ' Ἐνιδαύρου ; cf. also Paeon Erythraeus; Ar. Thesm.
114: τὰν τ' ἐν ὄρεσι δρυογόνοισι | κόραν ἀείσαι' | Ἄρτεμιν :
in all the three examples given, there follows a praise of the god or an expression of devotion (see also Kleinknecht, p. 101).

Nevertheless, I shall analyse here the prayer as we have it. It is a personal prayer for a particular service, on behalf of the Greek army. It is addressed to Artemis because of her role in the play; she is not addressed under any specific function.

S t r u c t u r e

Our song begins with a prooemium introduced by ἀλλὰ (which is common in transition to prayers, cf. Heraclid. 770, A. Pers. 628, Suppl. 79). For this type of prooemium (not addressed to the Muses) see Adami, p. 219 and Norden, p. 151; verbs employed in such prooemia are: ἀείδειν , κλέλειπεν , μέληεν , ὕμνῃεν . Here we have the verb κλέλειπεν (cf. also O.h. 1, Orphic fr. 309, Ar. Thesm. 117). If this passage is genuine, then we have another hymnal device adopted by Euripides (cf. also Hel. 167, Tro. 511; cf. further Eur. fr. 1023N² (inc. fab.) = Antiope fr. 182a Suppl. Snell). This device is not found in Aeschylus and Sophocles.

Part i: the prayer. It starts with an invocation by an epithet in anadiplosis (the name of the goddess appears in the prooemium). Then we find a participial clause: cf. Pi. Ol. 2.13 (ἰανθεῖς ἀοιδεῖς), O.h. 82.6 (ἱεροῖσι χαρῆντα), Aristonobol. 1.45, Ar. Nub. 274, etc.; cf. further Keyssner, p. 132: such a participial clause is a traditional technique and refers to offerings or songs to gods; χαρῆς is the participle commonly employed.³ The prayer consists of two imperatives. In this part the appeal is in the "Du-Stil"; in O.h. 1 which opens with the verb κλάζω, the whole hymn is in the "Er-Stil". In Isyllus' Paeon and in Paeon Erythraeus we observe the same change from the "Er-" to the "Du-Stil".

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
Ἀπρεμιν	Διὸς κόραν	—	θεῶν ἀνασσαν πότνια	—	(χαρῆσα)	πέμψον δοῦς	—

Examination of the elements and other material

For Artemis' *γένος* see on Ion 452, p. 41. *Ἄνασσα* comes from the common religious stock; it is not though a traditional epithet of Artemis: cf. Ar. Thesm. 971, Mag.h. 20.38. *Θεῶν Ἄνασσαν* is not an appropriate title of Artemis (see the Commentary of England, ad loc.; S. Ras (Iphigenie à Aulis 1522-23, RPh 18 (1944) 173-74), suggests the expression *Θυρῶν Ἄνασσαν*, which is relevant to the story. For the expression *ἐν' εὐτυχίᾳ νότμῳ* cf. Ar. Thesm. 282: *ἀγαθῇ τύχῃ*, Pl. Ol. 14.16: *ἐν' εὐμενείᾳ τύχῃ*. *Νότνια* also comes from the common religious stock; of Artemis it is employed in Od. 20.61, O.h. 36.11. For the demands *πέμψον - δὸς* cf. also Il. 24.308.

Vocabulary - Style

Of the sacred vocabulary we find seven words:

κόραν, *κλήσωμεν*, *Ἄνασσαν*, *νότνια*, *χαρεῖσα*, *πέμψον*, *δὸς*.

The style of the song is not elevated. Ornamentation is not poor: we find five adjectives and one metaphor (*στρέβανον δὸς ἀμφὶ κόρα*). Of the common hymnal stylistic techniques we find two epithets, one participle, one anadiplosis, one exclamation; the article occurs once.

To sum up, if we ignore for our purpose the problems which this song raises, the prayer itself sounds like a solemn appeal with a considerable amount of hymnal features. It is a dramatic appeal, suitable to the context. It is short.

Fr. 912 N² (inc. fab.)*

I n t r o d u c t i o n

So far there is no agreement about the attribution of this long and interesting fragment to a certain Euripidean play. Valckenaer ascribed it to the Kretes (see Nauck, ad loc.). R. Cantarella (Euripide, I Cretesi, Milano, 1964) includes it in the list of fragments of an unfounded attribution (for a further discussion, see ib., p. 89). It is a personal prayer with a demand for a particular service, which recalls A. Pers. 628 ff. The prayer is accompanied by an "actio sacra",¹ an offering. This offering is the appropriate one for the dead (see LSJ s.v. χοή, with A. Pers. 624²; πέλανος was also offered to the dead and the gods: cf. A. Pers. 204 and Cho. 99). This offering also includes a παγκαρτία consisting of all kinds of fruit: cf. A. Pers. 616 ff. For a detailed description of an offering to the dead cf. Od. 10.517 ff³ and A. Pers. 609 ff (the dead and the chthonian deities). Wünsch (RE 9.1, s.v. Hymnos, 163) includes this fragment in the Euripidean hymns "mit philosophischem physikalischem Einschlag". Satyrus in the Life of Euripides refers to this fragment to show the influence of Anaxagoras upon Euripides (see Powell-Barber, New Chapters in the History of Greek Literature, I, p. 149). L. Méridier (Euripide et l'Orphisme, BAGB 48 (1928), p. 29) believes that our fragment is an orphic prayer. The prayer is addressed to Zeus-Hades. For this identification cf. O.h. 18 (εἰς Πλούτωνα). Zeus, among his other functions, was also

*

Knoke and Haldane do not analyse this fragment.

the god of the soil and the nether world (Ζεὺς χθονίος).⁴ The god of the lower world appears under various forms and names, as Plouton, Hades, Zeus Chthonios, etc.⁵ In our passage it is not Zeus Chthonios, but Zeus, the King of Olympus, who also rules the nether world with Hades (cf. ll. 6 ff).⁶ The king of the nether world is the guardian of the dead; there was a belief in a conscious after-life of the disembodied soul.⁷ This is illustrated in our passage (and also in A. Pers. 628 ff). It is under the competence of the king of the nether world to send up the souls. The single epithet employed (τῷ πάντων μεδέοντι) does not indicate his specific function under which he is invoked. This is indicated by l. 8. In A. Pers. 628 he is invoked (not by name) together with other chthonian deities. The chthonian deities can send up from the spirit-world revelations of future events⁸ (cf. in particular the mantic power of Ge as a chthonian goddess).⁹ On the other hand in Od. 11.444-51, Odysseus saw Agamemnon and learnt his fate. The appeal in A. Pers. 628 indicates a belief in the omniscience of the spirit of a dead. In our song the king of the nether world is appealed to to send up the spirits of the dead, because they know the reason for the hero's sufferings and the remedy for them. In A. Pers. 609 ff the offerings are poured for the νεκρῶν θεῶν and for the dead Dareius, and then the Chorus pray to the chthonian deities to send up his soul (ll. 628 ff). In our song the offerings, which are appropriate to the dead, are offered to the king of the nether world, to propitiate him and send up the souls of

the dead. Our passage is a prayer of offering concluding with a demand for a particular service: cf. also A. Cho. 124a-151, Eur. Hec. 534, Ar. Vesp. (860)875, Pax 974, O.hs. 18, 29, 46, 84.

S t r u c t u r e

Part i: the invocation starts with the personal pronoun (see on Ion 452, p. 30) and an epithet. Then we have a mention of the offering (cf. A. Cho. 129). The name of the god comes next; in this case we have two names with $\alpha\tau\epsilon$.¹⁰

Part ii: a prayer follows with an apostrophe to the god by the personal pronoun $\sigma\upsilon$ and the verb $\delta\epsilon\lambda\alpha$; cf. also Ar. Vesp. 875, Pax 974, O.hs. 18, 29. The transition to this part is achieved by the particle $\delta\epsilon$: cf. also O.h. 29.

Part iii: the Begründung with the traditional $\gamma\alpha\rho$. It is the reason for the particular invocation: it celebrates the god's "potentia" and also indicates his function as the king of the nether world: cf. The. 373, Ar. Ran. 399, O.hs. 34.11, 61.6, 68.8.¹¹

Part ii: a second prayer follows, with $\delta\epsilon$. This is the demand for the particular service, phrased with one imperative: cf. also Ar. Vesp. 876, Pax 974. In this part we find a reason for the appeal implied by the words $\alpha\delta\lambda\omicron\upsilon\varsigma$, $\rho\acute{\iota}\zeta\alpha$ κακῶν.

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
Zeús εἰς Ἄϊδου	—	—	πάντων μεδέοντι	ἐν... οὐρα- νίαις... χθονίων...)	σύ γάρ... κάθλους - ρίθα κατῶν)	δέξαι νέμβον	—

Examination of the elements and other material

The epithet μεδέων is traditional; in Homer it is always employed of Zeus as guardian of special places (cf. Il. 3.276, 16.234; cf. further Hom.h. 4.2, Pi. Ol. 7.87, Carm.Conv. 887, Ar. Eq. 551). We find the same expression (πάντων μεδέων), for Zeus, in Bacchyl. Dith. 17(16).66.¹² For Zeus ὀνομαζόμενος στέργης cf. A. Ag. 160 (see further below, p. 280). In the mention of the offering we have some ritual expressions: for χοῶν φέρω cf. A. Pers. 609, Cho. 15; for θυσίαν ἀνυρον cf. Pi. Ol. 7.48: ἀνύροις ἱεροῖς; for προχύθεισαν (which though is never employed in this form for a pouring) cf. Od. 10.518: χοῶν χεῖσθαι, A. Cho. 156: κεχυμένων χοῶν; 87: χέουσα χοῶς; 99: χέουσα πελαγόν, Carm.Conv. 879(3): ἐκκέχυται κάλλι δέον. The verb δέξαι is traditional in prayers with an offering or a dedication: Ar. Vesp. 876, Pax 974, Pi. Pyth. 12.5, O.hs. 18, 29, 46, 84, Herodas, Mim. 4. Οὐρανίδαι are the non-chthonian gods in Pi. Pyth. 4.194, Dith. 2.7, and again in Euripides: Hec. 146, El. 483, Pho. 823, Bacch. 394 (in Aeschylus and Sophocles this adjective does not occur).¹³ For the expression σύ γάρ ἐν τε θεοῖς τοῖς Οὐρανίδαις σκῆπτρον τὸ Διὸς μετακίρεις cf. Pi. Dith. 2.7 (καὶ παρὰ σκῆπτρον Διὸς Οὐρανίδαι ἱέν μεγάρους ἴσταντι; cf. also O.h. 18.3 (Ζεῦ χθόνιε, σκυητοῦχε), Archil. 177 (Ζεῦ ... σὸν μὲν οὐρανοῦ κράτος). For χθονίων θ' Ἄϊδι μετέχης ἀρχῆς cf. O.h. 18.1: τὸν ὑποχθόνιον ναίων δόμον, and 1. 8: ὡς θρόνον ἐστήριζας ὑπὸ Ξοδοκίδα χώρον. The verb πέμβον is also found in A. Pers. 628; cf. also

Eur. Hel. 167. Ἔς δῶς is also found in A. Pers. 628.

For the epithet μακάρες of the gods see below, on Kresph. fr. 453 N², p. 334. Notice also the repetition of the personal pronoun, found also in Ion 452, Pho. 676, O.hs. 34, 61, 68.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find eleven words:

μεδέοντι, χοήν, νέλανον, θυσίαν, δέξαι, προχυθεῖσαν, θεοῖς, οὐρανίδαις, ηέμῳν, μακάρων, ἐκδυσαμένους.

The style of the song is not elevated. Ornamentation is not rich (we find two adjectives and two metaphors: ἐβλαστον, ῥίζα). Of the common hymnal stylistic techniques we find one epithet only; the article occurs four times.

Yet, it sounds like a solemn prayer, which contains praise with prayer. It is not short.

SURVEY

From the analysis presented above of the twelve Euripidean euctics, the following observations can be offered:

1. Most of them are not short appeals and thus they do not conform to Menander's instructions (see above, p. 144). They consist of various forms of lyric: most of them are "astrophic"; two of them consist of a strophic pair (Med. 627, Heraclid. 770); one consists of a triad (Ion 1048); one is a prooemium (Tro. 511); see further the Survey of the Euripidean kletic hymns, n. 1.

2. In all of them one god is invoked; except for the Eumenides, the Muse and Hecate, the remainder are principal gods: Zeus (twice), Athena (twice), Aphrodite (twice), Apollo, Artemis, Dionysus (once).

3. All these prayers are uttered by the Chorus (it is uncertain by whom fr. 912N² is uttered). They are mainly personal prayers, either on behalf of the heroes of the play, or - mainly - on behalf of the Chorus themselves; Suppl. 626 is uttered on behalf of the Chorus and the city, Heraclid. 770 on behalf of the city and the heroes of the play; IA 1521 is on behalf of the community. Three among them are prayers for blessings; the rest of them are demands for a particular service.

4. The selection of the beings invoked is precisely justified in most of the passages: they are invoked either because of their special link with the particular mortals (Alc., Heraclid., Suppl., Pho.), or because of a particular function of theirs related to the demand (Ion, Bacch., fr. 912N²), or because of their specific role in the play (Or., IA 1521). In the case of Aphrodite the invocation is due to her identification with love.

5. In the passages with a demand for a particular service, we have a response to it in the sequel. Some of these songs do not contain a dramatic appeal.

6. In structure we have various general schemes. Again Euripides is not tied by the convention: Invocation - Begründung - Prayer (cf. also Chapter I).

7. The invocation is short in most of the examples. We find, though, epithets and other elements in most of

them. Except for Med. 627, in all the passages we find one invocation of the god only.

8. The god's attributes are phrased with epithets mainly; in two examples we also have relative clauses (Ion, Or.); in one example we also have participles (Or.).

9. Places associated with the god are implied simply by certain expressions in four examples (Ion, Heraclid., Or., fr. 912).

10. Except for IA 1521, in all the examples we have various types of Begründung, either as a separate part, or implied by certain expressions. When it is a separate part, the transition to it is achieved by various traditional ways, or without any particle (Suppl., Or., Bacch.).

11. When we have a demand for a particular service, it is phrased with imperatives (in two examples we have more than one demand: Alc., IA 1521). When we have a prayer for blessings, it is phrased with optatives (Med., four, IA 543, three, Pho., one).

12. In none of the passages do we have a promise for thanksgiving presents to the god.

13. Most of the examples are built according to the "Du-Stil". In some examples we have a combination of two different types: "Du-" and "Er-Stil" (Med.), "Ich-" and "Du-Stil" (Bacch., Pho., IA 543).

14. The epithets of the gods commonly come from the common religious stock. Many of them are traditional epithets of theirs. Some others, although they come from the common religious stock, are not commonly employed for the particular god. There are also some epithets which

are employed for the particular god here only (some of which are created by Euripides).

15. In phrasing of the elements and other material we notice many echoes from the evidence which we have considered in the present work.

16. In most of the examples the style is not elevated.

17. Ornamentation is commonly poor.

18. The common hymnal stylistic techniques are commonly found to a small extent.

19. The treatment of the gods is traditional (in two cases the poet follows popular beliefs).

20. Most of the Euripidean euctics sound like solemn appeals with a considerable amount of hymnal features and sacred vocabulary. In this class of hymnal songs we find certain features which do not occur in the Euripidean kletic hymns (e.g. relative clauses, "Hypomnese"). In these songs we find fewer elements which are present by implication only, than we find in the kletic hymns.

21. Some of these songs are strictly dramatic (Alc., Suppl., Tro., IA 1521); in some others there is an amplification of the hymnal style with various items (Med., Heraclid., Ion, Pho., Or., Bacch., IA 543). In two of them prayer is combined with praise (Heraclid., fr. 912N²). They are all suitable to the context.

22. Lastly, when we have a demand for a particular service, the passage is more elaborate and more traditional in structure, than those which do not contain such a demand.

PATTERNS OF EUCTICS
IN AESCHYLUS AND SOPHOCLES

Turning now to Aeschylus we get a different picture from that which Euripides offers. In the seven Aeschylean tragedies we find ten euctics, almost as many as in Euripides, though they do not contain as many traditional hymnal features as the Euripidean ones. These passages are:* Pers. 628-32 + 640-56, Suppl. 23-39; 40-47; 630-693; 1062-73, Ag. 146-155, Cho. 782-799 + 807-826, Eum. 956-67, PV 574-87; 894-907. They consist of various forms of lyric, but we also observe that a hymnal song is broken by non-hymnal parts (Pers. 628, Suppl. the parodos); Aeschylus also combines different types of religious song in one lyric, and thus we have to divide it into separate parts (the parodos of the Supplices, the second stasimon of the Choephoroe; this also applies to the second stasimon of the Persae). These lyrics do not form one hymnal unit from the beginning to the end (to a limited extent we have the same technique in Sophocles and Euripides: Soph. OT the parodos, OC 1085; Eur. Heraclid. third stasimon, HF 781 ff, Bacch. first and fourth stasima, Kretes fr. 5 Cantarella).

Pers. 628 is an appeal to the chthonian deities first invoked collectively and then separately (collective invocations are common in Aeschylus; Euripides does not employ this technique). The appeal is repeated at l. 640 (Ge and the $\chi\theta\upsilon\nu\omicron\iota$ collectively) and again at l. 650 (to

* Haldane analyses all these passages except for the two in the PV; Knoke analyses Suppl. 23; 40; 1062, Ag. 146, Cho. 783.

Hades). The structure of the passage is unusual. Suppl. 23 starts with an invocation of the city of Argos and its elemental powers and includes a collective invocation of the Olympians and Zeus. Suppl. 40 consists of invocation of Epaphus and a brief mention of his birth-myth (cf. Eur. Ion 452). It includes a rare form of summoning (ἐπικεκλομένα *υἱάωρ*'), which is either equivalent to *υἱάωρ* γενοῦ or to *υἱάωρ* ἔλθε'). Suppl. 630 is a thanksgiving prayer for blessings on behalf of the Argives. Several gods related to these blessings are mentioned with epithets (or not), but they are not invoked. It starts with a prooemium to the gods collectively to witness their prayer. The gods mentioned are: Ares, Zeus, Artemis, Apollo. The Argives are praised (on this see above, p. 99), and this functions as the Begründung for their prayer (in this part we have the οὐνεκα and γάρ). After l. 693 the hymnal style is abandoned (a similar prayer is A. Eum. 938 ff; such examples are not found in Sophocles and Euripides). Suppl. 1062 is a short prayer to Zeus amplified by a statement of the Chorus. Ag. 146 is a prayer to Apollo in a narrative scene; he is invoked to intercede with his sister Artemis in favour of the Greeks (a similar case but a different prayer is Eur. Ion 452). At the end we have a Begründung with γάρ (for this prayer cf. Fairbanks, p. 19). In the second stasimon of the Choephoroe we have four prayers to different divine beings: three of them are euctics (to Zeus, Apollo, Hermes); the fourth has been examined in Chapter I. The stasimon starts with an invocation of Zeus and an accumulation of prayers, including

a promise on behalf of Orestes for thanksgiving presents, which takes the form of a Begründung with ἐν¹α; this is an unusual type of promise. The prayer to Apollo is short, followed by a longer prayer to Hermes. Ll. 819-26 function as the Begründung to the whole prayer introduced by καὶ τὸτ' ἔ¹δ¹υ : this anticipates the fulfilment of the prayer and such an example is unique among our evidence. At the end of the stasimon the prayer-pattern is abandoned. Eum. 956 is a prayer for blessings on behalf of the Athenian youth (the whole prayer is different in structure from the similar one in Suppl. 630). This prayer is addressed to a body of gods collectively (not by name; these are the marriage-gods, which mainly are Hera, Zeus, Aphrodite), and to the Moirai, whose invocation is long and which comes at the end of the passage. PV 574 is a part of Io's monody in which she addresses Zeus and describes her sufferings. It is a prayer αὐτοκαταστροφῆς. The description of her sufferings functions as the Begründung. PV 894 is a prayer for blessings on behalf of themselves, addressed to the Moirai (cf. Med. 627, IA 543). There is a Begründung with γὰρ¹. In the epode we have some reflections, which function as a Begründung.

The gods invoked are principal gods, with the exception of the Moirai and Epaphus (for Zeus, Ge and Moira in Aeschylus, cf. in particular Stasimon, pp. 42-46). The beings invoked are carefully selected but this is not always justified directly within the appeal. Some of the epithets employed are not relevant to the specific occasion (for instance, ἄγ¹νοι in Pers. 628, ἄνα¹ in Suppl. 1062,

ὀρθονόμοι , μετακοῖνοι , ἐπιβριθεῖς , τιμωτάται in Eum. 956);¹ they simply honour the beings invoked.

The structure of the Aeschylean euctics is commonly complicated; only four among them follow the usual pattern: Suppl. 23; 1062, Ag. 146, PV 894. In most of the invocations we find epithets, including participles and one relative clause. In many of the prayers the gods are not invoked by name, but by a periphrasis. In four examples we have the *génos* of the god, phrased twice in a traditional manner (Cho. 811, PV 574); In Eum. 956 we have a unique phrasing, *ματρoκασιγνήται* (i.e. daughters of Night, cf. Hes. Th. 217); in Suppl. 40 we have two highly poetic expressions of origin, the first one being also a metaphor. In four examples we have a mention of the god's haunts; it is only in Cho. 807 where it is phrased in a traditional manner (*ναίων*). In the rest of the examples, this is implied by certain words. In all of the passages there is a Begründung, either as a separate part (introduced by *γάρ, εἰ, οὐνεκα, ἐπεὶ, καὶ τότε δύν*), or implied by certain words. The Begründung is either the reason for the appeal or the reason for the particular invocation. The prayer is commonly phrased with the imperative; we also have the optative and *μή* + subjunctive. In most of the examples we have two or more prayers. They are commonly demands for a particular service. In three examples we have prayers for blessings (Suppl. 630, Eum. 956, PV 894).

In five of them one god is invoked. In the remainder more than one divine being is invoked. We

commonly have one invocation only. The prayers are mainly uttered by the Chorus. Five of the prayers are on behalf of the Chorus themselves. The remainder are on behalf of the community.

In phrasing of the elements and other material, we notice a traditionalism to a considerable extent, as well as echoes from our evidence. Some of the epithets are traditional of the gods or they come from the common sacral stock (for instance ἄναξ, ἄγνός, σωτήρ, ξένιος, βορολοῖγός, etc.). Some others are new and also employed for a single time for the particular god (for instance μάχλος, ὀρθονόμος, μετακωνοί, ἐπιβριδῆς, οἰκοβύλας, etc.). Of the sacred vocabulary we do not commonly find many words. The style of the passages is commonly elevated. Ornamentation is not poor.

We have a praise of the god invoked in Cho. 811 and Eum. 956 (the god's power and nature). Most of them are not short. When there is a demand for a particular service, this does not always receive a response in the sequel.²

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΣ	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
χθόνιοι δαίμονες, Γῆ, Ἑρμῆ, (βασιλεὺς ἐνέρων) Γαῖα χθονίων ἀγέ- μόνες (Ἄϊδωνεύς)	—	Ἄϊδωνεύς	ἄγριοι βασιλεὺς ἐνέρων	(χθόνιοι) ἐνερθεν (βασιλεὺς ἐνέρων)	εἰ γὰρ τι... δι' ἧλα γὰρ... οὐδέ γὰρ...	πέμψατε πέμψετε ἵοντ' αἰνέ- σατε ἀναπομπῆς ἀνείης	—
ὕπνατοι θεοὶ Ζεὺς	—	—	ὕπνατοι σωτῆρ οἰκοδόμας...	(ὕπνατοι)	(ὥν δέμεις εἴργει) (ἀέκοντων) (ὕδρισιν)	δέξασθε πέμψατε (ὀλοιντο)	—

Pers. 628-32 + 640-56

Suppl. 23-39

NAME	GENOS	EPONYMIAI	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(Δῖον πόρτιν) Ἐπαφόν	Δῖον πόρτιν ἴνιν ... προφ- νον βοὸς...		(πόρτιν - ἴνιν)	(Ὑπερβόρτιον)	(προφόνου βοὸς)	ἐπικεκλομένα τιμάσθ'	—
Ἄρη Ἄρης	—		ἄκορον βοῶν μάχλον δαρίζοντα... βροτολογὸς εὐνάτωρ Ἀφροδίτας μέγαν ξένιον εἰκάταν	—	οὐνεκα... αἰζονται γὰρ...	μῆνοτε κεύσαι μῆδε κέρσειεν ὄρδοι εὐχόμεθ' ἔφορύνεν εὐμένυς ἔστω ἐπικρανέτω τελεθού	—
(Ζῆνα) Ἄρετιν (Ἀύκειος) Ζεὺς	—						

Suppl. 40-47

Suppl. 630-93

NAME	GENOS	EPONYMIAI	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
Zeús	—	—	ἰῆ ἀναξ	—	ὡς ἐπερ ἰῆ... ὡς ἐπερ ἰῆ...	ἀποστεροῖν νέμω	—
(Παιᾶνα)	—	Παιᾶνα	ἰῆιον	—	μῖμνεν γὰρ ...	μὴ τεύξω	—
Zeū	—	—	πάτερ ἰ- δεῶν ὁ- λυμπίων	—	(διὰ δίδας...) (μαρομένους) (ἰδε... πυμάτων) (ἀνδρὸς δίλῳ)	δος φυλάσσοις δεῖς κτεῖσον	ἐνεὶ ἀμείνω
(ὡ μέγα ναίων)	—	—	—	τὸ καλῶς κτεόμενον... ναίων	(διδίκοις ὁμμάσιν) ἐπαῖν οὐρίαν τελεῖν) ἐξέθανε... σκάτον φέρει) καὶ τότε ἦδεν	δος	—
Ζαῖς ὁ Μαίας)	ὁ Μαίας	—	Ζαῖς	—		ζυγλαβοῖτο	—

Suppl.
1062-73

Ag.
146-55

Cho. 782-799 + 807-826

-210-

NAME	ΓΕΝΟΣ.	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(κύρι' έχοντες) Μοῖραι	— (μαρτοκασι- γνῆται)	—	κύρι' έχοντες δεαί δαίμονες ὀρθονόμοι μετάκοινοι ἐπιβριθῆς τιμνύταται	—	κύρι' έχοντες)	δοτε	—
(κρόνιε παῖ) Μοῖραι	κρόνιε	—	παῖ ἄναξ	—	τί ποτε... ἴδε τέφκῃς; (ὀροβεί δόναξ) (ηλάναι- συμοναῖς)	ὀλέξον κάλυπον δοs μνδὲ ὀδο- νῆσις	—
Μοῖραι	—	—	—	—	ταρβῶ γάρ ... ἐμοὶ δ' ὅτε ...	μῦνονε... ἰσοιθε μνδὲ πλάστῃν	—

Eum. 956-67

PV 574-87

PV 894-907

-211-

In Sophocles we do not find many euctics. In his seven plays we find five such songs: Ant. 147-54, OT 190-202; 904-910, OC 1477-85; 1556-78.* These appeals are simpler than the Aeschylean ones. We find a considerable number of traditional hymnal features, as well as non-traditional features. They are mainly "astrophic". In one case we find the Aeschylean technique, a combination of different songs in one lyric: the parodos of the OT.

Ant. 147 starts with the Begründung introduced by ἀλλὰ γάρ, and concludes with a prayer to Dionysus to join them at their rejoicing. OT 190 starts with a prayer (in the infinitive) and in this part we have a Begründung. At the end we have a prayer to Zeus with an elaborate invocation. OT 903 starts with a solemn invocation of Zeus, with prayer. This is followed by a Begründung with γάρ. In OC 1477 we have a prayer to an unnamed god (δαίμων) with a Begründung with εἰ. At the end we have an invocation of Zeus with the verb δυνῶ, an unusual verb of summoning. OC 1556 starts with a peculiar invocation of Persephone and Hades,³ followed by prayer and a Begründung with γάρ. In the antistrophe three different beings are invoked (the chthonian Erinyes, Kerberos and apparently Thanatos, as a god). The invocation of the Erinyes and Kerberos is not followed by a prayer. The prayer is addressed to Thanatos. At the end they summon him again.⁴ This prayer is full of peculiarities. Of the beings invoked Dionysus, Zeus (three

* Haldane analyses Ant. 147 (the whole stasimon, which in fact is a song of rejoicing, not an actual hymn), OT 190 (the whole parodos), OC 1556. Knoke analyses OT 190 (the whole parodos) and OC 1556.

times), Persephone and Hades are principal gods. The Erinyes are secondary deities. Thanatos is not in fact a god;⁵ nor is Kerberos.⁶ We also have an appeal to a δαίμων.⁷ The beings invoked are carefully selected. This is commonly justified within the appeal by epithets, which have relevance to the occasion. In two examples only we find ornamental epithets, without relevance to the occasion: OR 190, γάτερ, OC 1477, ἄνα.

In structure the Sophoclean euctics are generally simple, following the usual patterns (with the exception of OC 1556). In all the invocations we find epithets (with the exception of the invocation of δαίμων in OC), including participles and one relative clause. Other elements, however, are not commonly found. In all of the examples we have a Begründung, which is always a separate part, with γάρ, εἰ and a relative clause. The prayer is mainly in the optative. We commonly have more than one prayer. They are demands for a particular service. In three of our songs one god is invoked; in one two divine beings (OC 1477) and in OC 1556 five beings are invoked. The prayers are uttered by the Chorus. Four of them are on behalf of the community and one on behalf of the hero of the play.

In phrasing of the elements and other material we notice a traditionalism to a fair extent, as well as echoes from our evidence. Some of the epithets of the gods are traditional, some others are new (ἑλελίχθων of Dionysus, borrowed from Poseidon, ἄθανυσ of Persephone).

Of the sacred vocabulary not many words are found. The style of the passages is not always elevated. Ornamentation is not rich. Three of them are short. In none of the passages do we have an actual praise of the god. When we have a dramatic demand, it receives a response in the sequel.

NAME	GENOS	EΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(Βάκχιος)	—	Βάκχιος	ἐλελίχων	ὁ Θύβας	ἀλλὰ γὰρ ...	ἄρχοι	—
Zeū	—	—	πυρρόρων ἀστραπαῖαν κράτη νέμων, πάτερ	—	ὡς νῦν . . . τέλει γὰρ . . .	νωτίσαι θρίσσον	—
Zeū	—	—	κρατύωνων πάνε, ἀνάσσω	—	θδύοντα γὰρ . . .	μή λάθοι	—

Ant.
147-54

OT
190-202

OT 904-910

NAME	GENOS	EPIONYMIAI	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
δαίμων	—	—	ἀνα	—	(ἰσὺς --- ἀμβόισαται) εἴ τι γὰρ...	ἄλσος (ἰσὺς) τύχοιμι μετάσχοιμι θωνῶ	—
Ζεῦ	—	—	—	—	—	—	—
(ἀδανῆ θρόν)	—	Ἀΐδωνεύ	ἀδανῆ	(ἐννεχίων ἀναζ)	(ὀρρομένω ... πολλῶν γὰρ ...)	δοῦς κατέσχομαι θῶναι	—
(Ἀΐδωνεύ)	—	—	ἐννεχίων ἀναζ	(χθόνια)	—	—	—
(χθόνια θραί)	—	—	χθόνια	α ἐν πύλαι- ος ἐν πύλαι- α...	—	—	—
(σῶμα θυρὸς)	—	—	ἀνικαίου ἀδάμαστον	—	—	—	—
(Γᾶς παῖ καὶ Ταρταρόν)	Γᾶς παῖ καὶ Ταρταρόν	—	αἰένουνον	—	—	—	—

SHORT EUCTICS

Furthermore, we find in Euripides a number of short euctics: Alc. 741, Kretes fr. 5.6 (Cantarella), Med. 759, Hipp. 228, IT 463-66, Pho. 151; 190.*

ALCESTIS 741-46

The Chorus following Admetus for the funeral procession utter a short farewell to Alcestis. It is not a typical propemptic, since she is not a traveller (see further on Hel. 1495, p. 57). They apostrophise Alcestis and utter a wish to be favourably received by the chthonian deities Hermes and Hades and also to be a $\eta\alpha\rho\epsilon\delta\sigma\omicron\varsigma$ of Persephone in the lower world. It is a wish which the gods are to fulfil. Both verbs are in the optative (the first in the third person, referring to the gods, the second in the second person, addressed to Alcestis; for changes of the person of the verbs in prayers cf. The. 341, A. Pers. 628, PV 526; 894, Eur. Med. 627, IA 543). In the first wish we find a propitiatory word, $\eta\rho\acute{o}\beta\rho\omega\nu$ (see Keyssner, p. 89); this word is nowhere else found in Euripides; the use of propitiatory words is uncommon in Euripides. Hermes is mentioned under his function as a chthonian deity and in particular as the psychopompos.¹ The epithet $\chi\theta\acute{o}\nu\iota\omicron\varsigma$ is traditional of him (under this specific function): 'cf. A. Cho. 1, Soph. Aj. 832, El. 111, Ar. Ran. 1126, O.h. 57 (the title). Persephone is mentioned by periphrasis: Ἄϊδος ὑμῶν ; this is unique among our evidence;

* None of these prayers is analysed by Haldane or Knoke.

in Eur. (Rh.) 963 she is Νύμφη ἡ ἐνερθεύω. The verb ἐνερθεύω occurs in Greek poetry for the first time. Short though, and consequently poor in traditional features, the passage follows some of the principles of the propemptic: encomium of the departing person² and good wishes (see on Hel. 1495, p. 58).

KRETES fr. 5.6 f (Cantarella)

The kletic appeal to Artemis at l. 4 of this fragment (examined in Chapter I) is followed by a short euctic appeal to Hecate. The first appeal is in the "Er-Stil", the second in the "Du-Stil": cf. also Soph. Aj. 693, OC 1085. The transition to the second appeal is achieved by σὺ δέ : cf. A. Sept. 128: σὺ τε . Hecate is invoked to walk beside and light (in order to ensure a safe escape to the heroes). The participial clause διπύρους ἀνέχουσα λαμπράδας is part of the demand rather than an epithet. This refers to her torches, one of Hecate's attributes:¹ cf. Hom.h. 2.59 ff, Alcman 63, Bacchyl. Hymni 1B = 31(40), Mag.h. 21.4, PM IV.2070-2129. The torches are apparently in association with her lunar character:² cf. Soph. fr. 492N² (Rizotomoi); in Hom.h. 2.59 ff she is probably thought of as the moon-goddess. This function of Hecate is expressed in two Euripidean passages: Tro. 323, Hel. 569. In our fragment the help of Artemis and Hecate, as two different goddesses, is asked for. In other cases Artemis is identified with Hecate.³ Hecate is the daughter of Zeus in our passage, as she is in orphic poetry (cf. Orphic fr. 219). Her γένος

is expressed by Διός simply. The adjective διούροϋς is nowhere else employed in Classical Greek. In Eur. Ion 716 we read: τίνα βάκχιος ἀμφοτέρους ἀνέχων νέυκας; in Soph. Trach. 214 Artemis is called ἀμφοτέρους (carrying a torch in either hand).⁴ It is a purely dramatic appeal, a demand for a particular service.

MEDEA 759-63

Aegeus is leaving the stage having promised refuge to Medea in Athens. After Medea's brief farewell to him, the Chorus utter a short propemptic to him, by which they show their sympathy with Medea. The propemptic consists of good wishes for a safe trip by divine help, and a brief encomium of the departing traveller. It includes also a wish to fulfil his promise. It is a purely dramatic propemptic. The escort of Hermes is asked for, under his function of guide and protector of travellers.¹ This is indicated by the traditional epithet νομῆαῖος: cf. also Il. 24.153; 182; 461, A. Eum. 91. The second epithet, ἄναξ, is ornamental: cf. also Il. 2.104. Hermes is not mentioned by name but by periphrasis, consisting of his γένος and epithets. For his γένος cf. Hom.h. 3.1 (Μαιάδος υἱόν), Hom.h. 18.3 (ὃν τέκε Μαῖα), Alcaeus 308 (Μαῖα γέννατο), etc. The prayer is in the "Er-Stil"; the Chorus apostrophise the departing person (cf. Alc. 741). Both verbs are in the optative. The propemptic is introduced by ἀλλά;² at the end we have an ἐνῆ -clause (cf. Heraclid. 770), which functions as the encomium of Aegeus, which is also the reason for their prayer on his behalf. In the prayer we find the verb ηἰλάσκει and not the traditional ηἰμνῆεν.

Though it is a short propemptic, we find some traditional features of this type. It is rather strange that it is not a proper propemptic (cf. Hel. 1451 ff); this is probably due to the fact that the king is not a principal hero of the play.

HIPPOLYTUS 228-31

In the lyric dialogue between the Nurse and Phaedra as she is lying down weakened by her illness, the heroine addresses Artemis, the beloved goddess of Hippolytus, and she wishes she were able to supervise and drive the horses (what Hippolytus is doing), in the goddess's precinct. Artemis is invoked as δέσποινα ἁλίας λίμνης καὶ γυμνασίων τῶν ἰηνοκρότων. These are relevant to the occasion. In Anacr. 348 she is ἀγρίων θυρῶν δέσποινα and in Pi. Ol. 3.26 she is ἰηηοσόα. For γυμνασίων ἰηηοκρότων cf. Pi. Pyth. 5.92, ἰηηοκρότου ὁδόν, A. Gr. 12.131, Ἰυρίης ἰηηοκρότου. The invocation is in the "Du-Stil"; the prayer in the first person optative with εἴθε (cf. The. 1087; see also Hel. 167, n. 13). It is a short wish rather than a dramatic demand for a particular service.

IPHIGENIA TAURICA 463-66

As the strangers approach the Chorus apostrophise Artemis (not by name) with forms appropriate to a prayer of offering: δέξαι θυσιάαν is a stock formula. The epithet employed for Artemis, ἰοῦνα, is traditional. An εἰ-² clause at the beginning functions as a Begründung; this clause also expresses the disagreement of the Chorus

about the human sacrifice which is going to be offered to the goddess. In IA 1521 we have a different formula: *Δύμασιν βροτησίοις χαρίσσαι* (see above, p. 191). The appeal is not a demand for a particular service.

PHOENISSAE 151-53

The prayer is uttered by Antigone who is watching the army of the Argives with the Pedagogue; it is a curse¹ against Parthenopaeus, whom she is seeing at this moment. As the Schol. comments: *εἰκότως Ἄρτεμιν Ἀντιγόνη κατὰ τοῦ Παρθενοναίου ἐπιβοᾷται, ὥς θυμουμένην κατὰ τῆς τούτου μητρὸς Ἀταλάντης*, etc. The link between the goddess and his mother is indicated by the participial clause *μετὰ μητέρος ἑμένα* (reason for the invocation). The prayer recalls A. Sept. 452: *ὅλοιθ' ὥς νόλαι μὲν ἐπύχεται* For the bows of the goddess as a weapon against the enemy cf. A. Sept. 147, Soph. OT 203 ff. For the expression *ὡς κατ' ὄρη ἑμένα* cf. Soph. OT 208 and Anacr. 357. The prayer is introduced by *ἀλλὰ*. The verb is in the optative. In the relative clause *ὥς* we have the reason for the prayer (cf. Pho. 1054). The curse is suitable to the context and it will be answered.

PHOENISSAE 190-92

The last of the Argive leaders whom Antigone sees, as she is watching their army, is Kapaneus. At his sight she addresses Nemesis (cf. the Schol. ad loc.: *ναρ' Ἑλλήσιν θεῶν τιμωρούμενι τοὺς μεγαλάρχους*) and the

thunder of Zeus (cf. the Schol.: προαναβώνη δὲ τὰ συμβησόμενα αὐτῇ), and then she refers to Kapaneus' promise to bring Theban women as slaves to Mycenae. At the end she prays to Artemis to escape such a misfortune. Apparently Artemis is invoked as the virgin goddess, by a virgin girl (cf. also Ion 452). The prayer is phrased with μῆνοτε (in anadiplosis) and optative: cf. A. PV 894, Eur. Med. 627; A. PV 526 is a similar phrasing. The invocation is in the "Du-Stil", but the prayer is in the first person: cf. Hipp. 228 with The. 1087. The invocation consists of an epithet which comes from the common religious stock and it is ornamental (cf. Od. 20.61, O.h. 36.11; in Il. 21.470 she is νότια θνητῶν), and of her γένος, phrased with a highly poetic and unique expression of origin (cf. also Ar. Thesm. 321: λατοῦς χρυσώγιδος ἔρνος). The expression employed here, which is also a metaphor, apparently stresses her virginity. Χρυστοβότροχος is a new word created by Euripides and not employed again by him. The passage is a wish rather than a demand; though short, it has a solemn and poetical invocation. It will be answered.

* * * * *

The short Euripidean euctics contain a few traditional elements each and words from the sacred vocabulary. The epithets employed for the gods are mainly traditional of them. The gods are carefully selected and this is either precisely expressed or implied. Apparently, such short, instinctive appeals without amplification and poetic colour are closer to daily practice.

In Aeschylus we find a few only short euctics with hymnal features: Suppl. 138-43; 889-93, Cho. 726-29. The first of the appeals is addressed to Zeus, the second to Zeus and Ge (cf. Eur. El. 1177), the third to the abstraction Peitho¹ who represents one of Hermes' functions (Ἑρμῆς Πειθίῳ, cf. Cults 5, p. 27), which is important in this occasion, and to Hermes himself under his function as νομναῖος and also as a chthonian deity. In these appeals we find epithets which are mainly traditional of the gods; this is the main hymnal feature which occurs in these passages. At the end of the first appeal we have a prayer which is an ἑὸν μῆνιον; the second appeal is an ἑὸν μῆνιον² (in the ἑὸν μῆνια we often have a prayer: cf. Philodamus, Hymnus Curetum). Generally these passages sound different from the Euripidean ones.

Turning now to Sophocles, we find a considerable number of short euctics with hymnal features: Trach. 1040-42; 1085-89, El. 209-12, OC 1085-90; 1689-93.

Both the appeals from the Trachiniae are prayers αὐτοκαταστροφῆς, the first addressed to Hades, the second to Hades, the thunder of Zeus (cf. also Pl. Pyth. 4.198), and finally to Zeus himself; this appeal concludes with a Begründung with γάρ. El. 209 is an appeal to the supreme god, Zeus, (not by name), as the τιμωρὸς θεός (which though is not explicitly indicated). OC 1085 (first half of a longer prayer) is addressed to Zeus and Athena on behalf of the community; Zeus is invoked as the supreme god and the "all-seer" in a moral sense (see Eur. El. 1177, n. 2). OC 1689 is another prayer αὐτοκαταστροφῆς uttered

by Ismene; it is addressed to Hades again; there follows a Begründung introduced by the uncommon ὡς. In all the invocations we find epithets; this is the main hymnal feature we find in these short passages. Most of the epithets are traditional of the gods invoked. Like the Euripidean and Aeschylean short euctics, the Sophoclean ones also offer interesting material for our research.

GENERAL CONCLUSIONS ON EUCTICS IN GREEK TRAGEDY

The examination of the patterns of euctics in Greek Tragedy offers some significant conclusions on the methods of composition and the traditionalism of the three Tragedians. Euripides employs this type of prayer to a considerable extent, and so do Aeschylus (who offers a variety of patterns), and Sophocles. Generally, all three of the Tragedians conform to the traditional pattern: invocation with epithets - Begründung - prayer. Nevertheless, each of them differs from the other two in specific matters. Among the three Tragedians Euripides appears to be the first to offer the most interesting examples and those closest to the tradition, followed in that by Sophocles. In this class not all of the prayers are purely dramatic, though none of them is out of context (this applies mainly to Aeschylus and Sophocles). In this class we find many songs which are marked by a poetical colour and again Euripides is first in this respect. Lastly, we observe again, as in Chapter I, that the three

Tragedians do not imitate each other. A final observation to be offered is the following: in certain of the prayers examined so far we find invocations of divine beings mixed up with invocations of beings which are not actually divine, such as abstractions and personified objects, or elements of the natural world: cf. A. Suppl. 23, Cho. 726, Soph. OC 1556, Trach. 1085.

Furthermore, in Greek Tragedy we find a number of lyric prayers to gods without hymnal features (in certain of them we find one epithet only). Such prayers do not concern the present work; it is interesting, however, to see how many such prayers are found in each Tragedian, which divine beings are addressed, and also whether they are long or instinctive appeals:

A) Prayers with one epithet:¹

- Aeschylus: Sept. 312: to gods (πολιοῦχοι), long.
PV 526: to Zeus (ὁ πάντα νέμων), long.
Sept. 301: to gods (Διογενεῖς), short.
Suppl. 1052: to Zeus (ὁ μέγας), short.
Cho. 306: to the Moirai (μεγάλαι), short.
- Sophocles: OT 1096: to Apollo (ἰήιτε),² short.
- Euripides: HF 820: to Paeon (ἄναξ), short.
(Rh.) 455: to Zeus (ὕπατος), short.
(Rh.) 995: to δαίμων (ὁ μεθ' ἡμῶν), short.

B) Prayers without hymnal features (all of them are short):

- Aeschylus: Pers. 915 (to Zeus), Sept. 87 (to gods),
Sept. 417 (to gods); 566 (to gods);
629 (to Zeus), Suppl. 791 (to Hades),
Cho. 340 (to the god); 462 (to gods),
Eum. 942 (to Pan).

- Sophocles: Aj. 185 (to Zeus and Apollo);
949 (to the god).
- Euripides: Med. 144 (to Zeus, Ge, $\phi\omega\varsigma$), Heraclid. 894
(to Aphrodite), Hipp. 734 (to the god),
Hec. 79 (to the chthonian gods); 96 (to
Σαίμονες); 1067 (to Helios), Tro. 329
(to Apollo).

The above lists show another aspect of the methods of composition of the three Tragedians. List A) shows a differentiation among Aeschylus, Sophocles and Euripides. List B) shows that Sophocles differs from both Aeschylus and Euripides. Lastly, notice that this type of prayer is confined to the early plays of Euripides.

CHAPTER III

HYMNS OF PRAISE

In the first two chapters we have examined hymnal passages whose principal aim is prayer to gods ("subjektive Hymnen", cf. RE 9.1. s.v. Hymnos , 142). In this chapter we shall examine passages whose main aim is praise of the gods ("objektive Hymnen", cf. RE, loc.cit.; see also above, p. 17). These songs may conclude with a short prayer, for blessings, commonly on behalf of the community; according to Menander (p. 342) "ἅπαντες γὰρ ἀνυμνοῦντες τοὺς θεοὺς εἰς εὐχὰς ἐγκλείουσι τοὺς λόγους".¹ Most of the hymns of praise are cult-songs and have no personal character, as have the songs examined in Chapters I and II. The praise of the god may take the form of a mythological narrative² (his birth-myth, his glorious deeds or other events in his life)³, Myth is one of the essential elements of all religions (see Dodds, Bacchae , p. 69). Menander speaks of μυθικοὶ ὕμνοι (pp. 338f)⁴ and γενεαλογικοὶ (p. 340). Or, it may take the form of an exposition of the god's essence⁵: it deals with the god's nature and power, which, sometimes, are exemplified. Menander speaks of φυσικοὶ ὕμνοι (pp. 336f), which deal with the φύσις of the god (ὕμνοι φυσιολογικοὶ) and which are philosophical in character. In this class I shall include the songs which deal with the nature and power of the god, but which are not necessarily philosophical ; our passages may contain a prayer, though, according to Menander, such hymns must not contain one (p. 337). We also find a third type of praise by which the mortal simply exhibits his piety. Such songs have no specific theme (they are not narrative songs

nōr do they deal with the nature and power of the god). The god is apostrophized and glorified with epithets and other items related to him. Wunsch (RE 9.1, 158f) employs the expression "eine Huldigung" for one such song (Anacr. 348). For this type of songs I shall employ the expression "hymns of devotion".⁶

To the first type of praise (narrative : mythological hymns or " Ἀρεταλογία ") belong the following hymns⁷: Hom. hs. 1,2,3,4,5,6,7,18,19 (partly), 26,28, Ep.h. to the Mother of the gods, Isyllus' paeon, Limenius, Philodamus, Alcaeus 304 (to Artemis)⁸. Cf. also Hes.Th. 53ff.

To the second type of praise (φυσικοὶ ὕμνοι) belong all the Orphic hymns⁹, Hom.hs. 8,10,11,14,19 (partly), 22, 27,30,31,32,33, Ep.h. to Pan, Ar.Thesm. 985. Cf. also Hes.Th. 81ff, 411ff.

To the third type (" hymns of devotion ") belong : Hom.hs. 9,12,13,15,16,17,20,21,23,25,29, Aristonoos 1 and 2, Paeon Delphicus 1, Paeon Erythraeus, Anacr. 348 (to Artemis), Carm.Conv. 885, 886, 887, fr.ad.939 PMG (which is a thanksgiving hymn to Poseidon),¹⁰ Ar. Thesm. 107, 969.

In Greek Tragedy we find the following examples: F i r s t t y p e : Eur. IT 1234, Hel. 1301, IA 1036. Alc. 570-87, Bacch. 88-104, 523-529 are "play within^aplay". Aeschylus and Sophocles do not offer any example of this type. In A.Suppl. second stasimon (524) we have a long narrative in the middle section, on Io's story, in which Zeus is also involved : this is in praise of Zeus and functions as the Begründung of the appeal to Zeus. Still, the narrative is not divine and thus it is not classed here. S e c o n d t y p e : A.Suppl. 86, Ag. 160, Eum. 950. Soph.Ant. 604, Trach. 497. Eur.Hipp. 1268, Bacch. 417.¹¹ Bacch. 370 is a "play within^aplay". T h i r d

* The expression is borrowed from Il. 5.1xxxvii (it is used for Demodocus' lay of Artes and Aphrodite in Od. 8, 266 ff).

t y p e : A.Suppl. 1034, Ag. 355, Eum. 1032. Soph. Trach. 205. OC 712 is a " play within^a play ". Eur. Hipp. 58, Ion 112, IT 123, Bacch. the parodos. Fr. 781 N² (Phaethon 227 Diggle) is a " play within^a play ".

In structure we have various patterns among our evidence of hymns of praise : F i r s t t y p e : they commonly start with a short prooemium addressed either to the god himself (in " Er-Stil ", with a verb of singing : e.g. Hom.h. 2), or to the Muses, to sing the theme of the poem : e.g. Hom.h. 4, Limenius. Then we pass to the main theme, the narrative.¹²

It is commonly introduced by a relative clause, referring to the god mentioned in the prooemium : e.g. Hom.h. 4, Limenius. At the end we have a new invocation of the god with a salutation (χαῖρε). Sometimes there we find a prayer and a promise for a lasting praise of the god : e.g. Hom.h. 2. S e - c o n d t y p e : at the beginning we may have a short prooemium of the same type as in the first type (see above);

e.g. Hom.hs. 22, 31 , or a simpler prooemium with a verb of singing or summoning : e.g. O.hs. 3, 6 ; or, the god may be directly addressed at the beginning : e.g. O.h. 4 , Hom.h. 8. The main theme follows in apposition, phrased with epithets, participles, relative or other clauses, personal pronouns : e.g. Hom.hs. 11, 22, O.hs. 19, 25, Ep.h. to Pan. At the end we may have a new invocation, with a salutation and a prayer or a promise, as in the first type (see above);

e.g. Hom.hs. 10, 22 , or, simply, a new invocation with prayer (e.g. the Orphic hymns). T h i r d t y p e : these songs may begin with a prooemium to the Muse or to the god himself with a verb of singing (e.g. Hom.hs. 9, 13) , or, with a direct invocation of the god (e.g. Hom.h. 21,

Aristonoos 1). The various items in honour of the god follow in apposition style (phrased with epithets, participles, relative clauses) or they are phrased with a series of sentences (e.g. Hom.h. 29, Aristonoos 1, Anacr. 348). At the end we may have a salutation and a prayer (e.g. Hom.h. 15, Aristonoos 1).

As a type-specimen for the first type I shall take Ep. h. to the Mother of the gods; for the second type, Hom.h. 27; and for the third type, Anacr. 348.

PROOEMIUM			CENTRAL PART		FINAL PART	
θεὰ δὲυρ' ἔλθειτ'... καὶ μοι συναείσατε τὰν Ματέρα τῶν θεῶν			ὡς ἤλθε...		καὶρ' ὦ μεγάλα...	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΕΣ	PLACES		
(Ματέρα τῶν θεῶν) (Μάτηρ) (μεγάλα Μάτερ)	—	Ματέρα τῶν θεῶν Μάτηρ μεγάλα Μάτερ	μεγάλα ἀνασσα	'Ολύμῳ κατ' ὄρη		
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ		
καὶ' ὄρη ηλανῶ (μὴ + σετ χαροποὶ λέοντες ἢ πολιοὶ λύκοι)		—		—		

PROOEMIUM			CENTRAL PART		FINAL PART	
Ἄρτεμιν αἰΐσω			χρυσολάκατον etc. ἢ κατ' ὄρη etc.		χαίρετε τέκνα... αὐτὰρ ἐγὼν...	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΡΙΘΗΤΣ	PLACES		
Ἄρτεμιν	τέκνα Διὸς καὶ Ἀντιόυς	—	χρυσολάκατον κελαδονήν παρθένον etc. etc.	ἢ κατ' ὄρη σκιδόντα		
ΦΥΣΙΣ			ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
ἐλαφνόβολου ἰοχέαιραν ἄφρ'ι τετηρομένη etc.			τόσα τυαίνε... τρομέε δὲ κάρνηα...		—	

PROOEMIUM			CENTRAL PART			FINAL PART		
χουνούμαι σ' ἐλαβυλόλε			ὦ κου νῦν ἐπὶ ληθαίου ... ποιμαίνεις πολίτας			_____		
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ		EPITHETS	PLACES			
Ἄρεμε	παῖ Διός	_____		ἐλαβυλόλε ζανθὴ δέσπονα θνητῶν	ἐπὶ ληθαίου			
ΦΥΣΙΣ			ΔΥΝΑΜΙΣ			ΓΟΝΑΙ		
ἐλαβυλόλε δέσπονα θνητῶν			ὦ κού ... ἑσκατορᾶς νόλιν			_____		

NARRATIVE HYMNS

IPHIGENIA TAVRICA 1234-1283 *

I n t r o d u c t i o n

After Iphigenia and Orestes have gone to their escape with the statue of Artemis, as Apollo ordered Orestes to do (cf. ll.77-92), the Chorus, consisting of Greek captive women, sing the third and last stasimon in praise of Apollo as the oracular god of Delphi. It deals with the acquisition of the oracle by Apollo ; the song concludes with a hint on their confidence about the god's prediction to Orestes.¹ Orestes has been sent to Tauri by a prediction of Apollo ; this prediction is about to be fulfilled to the end ; the Chorus wish to glorify the oracular god in anticipation, under this particular function of his. The relevance of this song to the plot is not clear " prima facie ", and it was considered an έμβόλιμον (see Stasimon, p.251). What has been said above, however, is enough, I think, to show that the song is relevant to the occasion,² although there is no direct connection with the plot, as is the case with some other stasima of the same type (Hel.1301(1353), Pho.1019 (1054), IA 1036 (1080), cf. Stasimon, p. 256). Furthermore, in Menander (p.333) we read the following of the μυθικοί ύμνοι : " κατ'άλληγορίαν προΐόντες ψιλήν ". Our song can possibly be taken as an allegory (although it is not, in the strict sense of the term; for a definition of the allegory see Ανων. Περί ποιητικῶν τρόπων, Spengel III, p.207) : behind the struggle and the victory of Apollo, we can see the struggle and the victo-

* Both Haldane and Knoke analyze this hymn.

ry of Orestes, in two levels (in Mycenae and Tauri). Our hymn is not a paean, in the strict sense of the term, though it praises the Pythian Apollo and its subject is the sacred legend of Delphi (the same as in the paeans used in worship at Delphi : cf. Fairbanks, p.26). It lacks an invocation of the god at the beginning, the paean-refrain, as well as a prayer at the end. This hymn is uttered before an important undertaking, a circumstance in which a paean was uttered (cf. Fairbanks, p.68). Since there is no prayer and after what has been said above, it seems as if it were uttered as a thanksgiving song.³ As far as its content is concerned it is a μυθικός ὕμνος. In the song we find the three elements of a cult-hymn, the god's nature, his ἔργα and his birth-myth (see above p.228, n. 6 , and Monolog, p. 98).

Hymns with a mythological narrative in praise of Apollo, which have come down to us (among our evidence) are : Hom. h. 3 and Limenius. The former deals with many moments in Apollo's life in order of time, starting with his birth-myth. Limenius deals with his birth-myth and the slaying of the dragon. In our hymn the central theme is one : the acquisition of the oracle by Apollo. In the strophe we have three moments in his life : his birth, his journey to Delphi and the slaying of the dragon. The legends are given in outline. The greatest part of the strophe is occupied by the description of Delphi and the oracle, where Apollo delivers his predictions. At the end of the strophe the poet celebrates the victory of the god over the dragon and his acquisition of the oracle. In the antistrophe we have a further legend: the dispossession of Themis, the revenge of Earth and Apollo's restoration by Zeus : this is given in a rather full narrative. Apollo's birth-myth is given in detail in Hom.

h. 3, Limenius, Pi.Paeon 12,9ff, The.5ff ; his journey to Delphi in Hom.h. 3. 244ff, Aristonoos 1.17ff ; the slaying of the dragon, in Hom.h.3.301ff, Limenius, 11.26ff, Paeon Delphicus 1,18ff ; the story with Themis is briefly mentioned by Aristonoos 1.21ff (though a different version). For all these legends see further Weil, in his Commentary on IT, p. 541, England in his Commentary, at l. 1262, A.W.Verrall, Euripides the Rationalist, Cambridge, 1913, pp.242f, Fairbanks, pp.26, 49f, 115, and A.-H.-S. 198f. In our hymn there is a unity, though we have more than one story (see above)⁴. The story is narrated to the end, though the narrative is not detailed.⁵ Menander recommends συντομία in hymns of a mythological narrative (cf. p.339); on the other hand the myths must not be γυμνοί (cf. loc.cit.). Euripides seems to be especially concerned with that : as a counterpart to the brevity of the narrative he makes it vivid, picturesque and poetical.⁶ Pindar also was in favour of brevity in narrative in Dithyrambs : cf. Dith. 70b with Bowra, Pindar, pp.194f.

S t r u c t u r e

The hymn does not open with a prooemium or an invocation of Apollo, as was common in hymns of this type (see above, p.229). The Dithyrambs of Bacchylides begin directly with the narrative : Dith. 15 (14), 17 (16), 19 (18); on this see Stasimon, p.253. The first line, however, which precedes the narrative, is introductory ; to some extent it states the subject of the song.⁷ The narrative : it starts with a relative clause (cf. also Hom.h. 4 : ὃν τέκε ... , Limenius : ὃν ἔτεκε , etc.), and the adverb ποτε (cf. Philodamus, 1.6, Hel.1301, Pi.Ol.9.9, Pyth.9.15). The first topic is the birth-myth : ll. 1235-39. The second topic is the journey : ll. 1239-1248. The transition to it is achieved by the parti-

cle δέ (this particle is often employed in the narrative : cf. Hom.h.3.5; 9; 10; 11; 12; Isyllus, 1.48, Limenius, 1.7, etc.)⁸. The third topic is the slaying of the dragon and the acquisition of the oracle : ll. 1249-1258. The " Er-Stil " is abandoned here and the Chorus apostrophize Apollo ; this part deals with a glorious deed of Apollo, for which he is eulogized. A similar change we find in Limenius, 1.21, with the prayer, in which example the poet keeps the " Du-Stil " in the following narrative. Cf. also Hom.h.3.19ff, Isyllus, 1.50. A new topic starts in the antistrophe, introduced by δέ plus ἐπεὶ (for the use of ἐπεὶ in narratives, cf. Hom.h.4.20; 52, Bacchyl. Ep.3.23, Aristonoos 1.19). Here we hear of the dispossession of Themis and the revenge of Earth: ll. 1259-1268. This topic continues with the visit of Apollo to Olympus : ll.1269-1275. Again we find the particle δέ at the beginning. The song ends with the restoration of Apollo at Delphi : ll. 1276ff. The transition to it is achieved by δέ. At this point the narrative is complete. At the end we do not find any prayer, or apostrophe to the god⁹ (see above, p.229). This technique is common in the Dithyrambs of Bacchylides : cf. Dith. 15 (14), 16 (15). On the contrary all the hymns of the first type among our evidence end either with a prayer or with an apostrophe to the god. Nevertheless, our hymn does not close abruptly, as is the case with most of the Dithyrambs of Bacchylides.¹⁰

The narrative is achieved mainly through verbs in the past tense, and rarely through participles. We observe the same in all narrative hymns. Our hymn is sung in praise of Apollo. This praise is achieved through epithets (εὐπαῖς, χρυσοκόμαν, σοφόν), the mention of his attributes (κλέα, τόξα), the apostrophe to the god at the end of the stro-

phe (where we find three participles, see Introduction,p.7) .

PROOEMIUM		CENTRAL PART		FINAL PART	
(εὐπαις ὁ λατοῦς γόνος) 1.1234		τόν ποτε... θεσφάτων ἀοιδαῖς 11.1235-83			
NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΡΙΘΗΤΣ	PLACES	
(ὁ λατοῦς γόνος) φοῦβε	ὁ λατοῦς γόνος	φοῦβε φοῦβον λοξίᾳ	εὐπαις, χρυσοκό- μαν, ἐν κιθάρα σοφόν, μαντείας νέμων, ἀναξ	ἐν καρποφόροις γυάλοις, μέσον γᾶς ἔχων μέλα- θρον, τρίποδι τῶ...θάσσεις	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
ἐν κιθάρα σοφόν τόξων εὐστοχίᾳ		ἔκανεσ... ἐπέβας... μαντείας νέμων		τόν ποτε... ἔτικτε ...	

E x a m i n a t i o n o f t h e h y m n a l f e a - t u r e s a n d o t h e r m a t e r i a l -

The beginning of the hymn is unique among our evidence; it recalls the choral odes which comment on what is happening on stage. Apollo is not mentioned by name, but by a periphrasis : on this, see on Ion 452, p.32 ; this was a common device in hymns. In fr.ad.178 N² Leto is called καλλι-
παις. Keyssner (p.128) wrongly quotes our example (εὐπαις
γόνος) under the heading : Die Schönheit der göttlicher
Kinder, which was a traditional hymnal motive. For the fun-
ction of this expression here see above, p. 236 . χρυσοκό-
μας is a standing epithet of Apollo : cf. Bacchyl. Ep.4.2,
Pi.01.6.41; 7.32, Paean Delphicus 1.3, etc. (see Crusius,
Die delphischen Hymnen, p.41). The expression ἐν κιθάρα
σοφόν has a parallel in Paean Delphicus 1.15 : τὸν κιθαρίσει
κλυτόν . The lyre was one of his principal attributes, as
was also the bow. In Hom.h.3.131 we read : εἴη μοι κίθαρίς
τε φίλη καὶ καμπύλα τόξα. In the next sentence the bow is
mentioned, but according to the reading ἄ τ' it is, as gene-
rally interpreted, in association with Artemis. Platnauer
rightly remarks : " the reference to Artemis is unexpected
and the conjunction of the understood substantive with the
previous relative (τὸν) is grammatically awkward, though
parallels can be found ... Most modern editors accept Weil's
simple ἄ τ". I believe that ἄ τ' refers to Leto, just men-
tioned two lines above, and this sentence recalls Hom.h.3.
12 : χαίρει δέ τε πότνια λητώ, / οὐνεκα τοξοφόρον καὶ καρτε-
ρόν υἱὸν ἔτικτεν ; the pronoun <αὐτά> at l. 1238 must cor-
respond to ἄ τ'.¹¹ Moreover, in Paean Delphicus 1.19 we
read that Apollo slew the dragon by his arrows. In Eur. Ion
164 his phorminx is connected with his bow. In the short

birth-myth we find two elements which seem to be traditional:-
the place where the god was born, phrased with the expression : ἐν καρποφόροις γυάλοις : cf. The.7 : ἐπὶ τροχοειδέι λίμνῃ, Limenius , 1.5 : παρὰ λίμνα ἡλυτᾷ ; cf. also Hom.h. 15 (with another birth-myth) : Θήβης ἐνὶ καλλιχόροισιν.
The second characteristic is that the offspring is honoured with epithets : cf. also Hom.hs. 12 and 15. Generally, in phrasing and structure Euripides does not repeat in this topic the birth-myth of Apollo as found in other poems (see above, p. 235). This also happens with the second topic, which is also different in content. For the springs of Parnassus cf. Paean Delphicus 1.5, Aristonoos 1.41f, Hom.h.3. 300. For the association of Parnassus with the Bacchanals cf. Soph. Ant. 1129. The dragon is called ποικιλόνωτος οἰνωπός . This epithet is borrowed from Pi.Pyth.4.249 (ποικιλόνωτον ὄφιν). In Paean Delphicus 1.19 we have : αἰόλον ἐλικτάν φυάν . The dragon is also called πελώριον τέρας: in Paean Delph. 1.20 we have θήρ , in Limenius 1.25 : Γᾶς πελώρῳ κόρῃ , and in Hom.h.3.302 : μεγάλην τέρας ἄγριον. For the sacred expression μαντείων ζαθέων see Wilamowitz, Isyllos, p.111. Τρίποδι χρυσέῳ has a parallel in Soph. OT 152. Ἐν ἄψευδεῖ θρόνῳ / μαντείας βροτοῖς ... recalls Paean Delph. 1.17 ; cf. also Pi.Pyth.3.29 and A.fr. 350 N² (inc. fab.). The verb νέμω (cf. 1.1255) is employed of the function of a god, cf. Soph. OT 201; see further Keyssner, p. 79. The verb ἔχω (cf. 1. 1258) is often used of the haunts of a god : cf. Ananius 1, Ar.Nub. 595, Thesm. 316 . In Aristonoos, 1.24 we have : ἔδρας ἔχεις ; in Paean Delph. 1.7 we read : μαντεῖον ἐφέπων πάγον. The end of this strophe can be compared with the second stanza of Aristonoos 1.¹²

For μέσον γὰς μέλαθρον see on Ion 452, p.41. Again this topic does not repeat the other songs (see above, p.236) in phrasing and structure. In the antistrophe hymnal features are rare. Here we find the traditional epithet of Apollo ἄναξ (see on Alc. 218, p.151) and his ἐπωνυμία Λοξίας in his function as the oracular god; the sacred noun τιμή , which denotes the functions and attributes of a god (see Keyssner , pp. 55-57); for πολύχρυσά λατρεύματα cf. Soph. OT 152; for θεσφάτων ἀοιδαῖς cf. Aristonoo 1. 15: χρημοῖς εὐδόγγου τε λύρας/αὐδαῖς, and for καί τιμάς πάλιν θῆκε Λοξία cf. A. fr. 86N² (Ἱέρεια) with S Soph. OC 793. The laughter of Zeus (1. 1274) is borrowed from Hom. h. 4. 389.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find twelve words: ἔτικτε, χρυσοκόμαν, λιποῦσα, βακχεύουσαν, ἄμφεπε, νέμων, ἔχων, τιμάν, ἄναξ, θεᾶς, τιμάς, ἱαθέων (twice). The diction of the song is highly poetical and picturesque. We find thirty adjectives ; none, though , is ornamental. We also have two personifications: τάν βακχεύουσαν κορυφάν/νυκτωπόν ἀλαθοσύναν. In vocabulary we observe the following : we find six words of which Euripides is our earliest witness : εὐστοχία , λοχεῖον, κατάχαλκος (also in other Euripidean passages), λαθοσύνη, νυκτωπός, ξενόεις. One hapax legomenon: ἄστακτος. Many epic words (apparently this is due to the type of the song, see above, p.227 , n.2) : εὐπαις, γύαλον, γάνυμαι, δειράς, ἀμφέπω, θρόσκω, θάσσω, ἱάθεος, ρέεθρον, etc. Seven words are heavy compounds: καρποφόροις, χρυσοκόμαν, ποικιλόνωτος, ταχύπους , πολύχρυσά, νυκτωπόν, πολυάνορι. The article occurs five times. We find five participles (referring to Apollo) : θρόσκων, νέμων, ἔχων, ὀρμαθείς, θέλων (they are mainly in the present tense).

We have an anadiplosis once, with ἔτι (1.1249); we also find one exclamation (ὦ). The style of the hymn is elevated to a great extent: we find new words, one hapax leg., heavy compounds, epic words. In ornament it is rich: it consists of many adjectives and poetical expressions. The employment of compound words and of adjectives is common in hymnal passages in Euripides; this characteristic of the style of our song does not mean that the poet was influenced by the New Dithyramb which was marked by the employment of compound words and adjectives and also by an artificial grandeur in its phrases.¹³ In our hymn the phrases are simple and short. The common hymnal stylistic techniques are not found to a great extent; this is probably due to the absence of a prooemium and a final part, where we commonly find epithets and other hymnal elements.

* * * * *

To sum up, the song in praise of Apollo has no hymnal structure; in that point it is closer to the narrative dithyrambs of Bacchylides. We find though a sufficient amount of hymnal features in phrasing. In narrative techniques it follows both the epic and dithyrambic tradition. The narrative is picturesque and vivid and it is also marked by brevity.

Generally the song has no close affinities with the hymns of the first type. It is not, however, a mere narrative for its own sake. It is sung in praise of Apollo and it sounds suitable to the context. (Kranz, Stasimon, p.256, is wrong to take it as "ein Kunstwerk für sich").

HELENA 1301-1368 *

I n t r o d u c t i o n

Menelaus and Helen have just persuaded Theoclymenus to let them go to the sea and sacrifice to the " dead " Menelaus. All three then go in, and the Chorus, Consisting of Greek captive women, sing the second stasimon, " which marks the pause while preparations are being made for the ' burial at sea' " (cf. Gr.Chorus, p. 166). The song narrates the wrath of the Great Mother at the loss of her daughter. The narrative ends at the second strophe. In the last antistrophe the Chorus apostrophize Helen and render her misfortune to some wrath of the Great Mother, which Helen has caused (she ignored the power of her cult). Thus, the otherwise irrelevant song on the Great Mother¹, is connected with Helen's story. At this point the Chorus have hope : Helen's misfortune will soon come to an end ; now they seize the occasion to sing on the power of the τελεταί and to warn Helen for the future; the legend functions as the background for this lesson to Helen (this is Kannicht's view);² in the narrative the Chorus praise the power of the goddess (ll. 1325-37 ; this part is an 'Αρεταλογία), and the power of the cult-instruments (ll. 1349-52); the wrath of the goddess brought ruin upon earth; her wrath against Helen brought ruin upon all around her. The cult-instruments dispersed her wrath ; the τελεταί can make anybody happy. In ant.b we have a sort of dogma (ll. 1358 ff), as we also have in ^{the} parodos of the Bacchae (str. a ; see further Dodds, p. 69); cf. also the end of Bacchyl. Ep. 4. To support the above interpretation

* Both Haldane and Kncke analyze this stasimon.

I shall refer to a Pindaric technique. Pindar uses myths in the Epinikian odes to illuminate the present ;through them he raises an issue of general and universal importance; he intends to convey lessons by his myths, in which we often find maxims.³ The use of the myth at this part of the play serves the same purpose as in Pindar's odes, and ant.b. can be addressed to any mortal. In another example Euripides uses a myth in contrast with the present (IA 1036) . Myths are also used to exemplify the power of a god : cf. Soph. Trach. 497 ff, Eur. Hipp. 525 ff. The motive in the last stanza is a traditional one : see G.Zuntz, On Euripides' Helena : Theology and irony, Fondation Hardt, Entretiens Tome 6, p.227.

The stasimon with all its problems has been fully examined by Kannicht in his Commentary ; cf. also Maas, Ep.hs., pp. 141 ff. Therefore, I shall not analyze it in detail, but I shall discuss certain points concerned with our research, or not discussed by the above mentioned scholars. The song is not a hymn in the strict sense. It is a narrative, at the end of which we find an apostrophe to a mortal. Kannicht rightly calls it a hymnal ἱερὸς λόγος. Its main aim is not to praise the Great Mother but to give a lesson to Helen on the power of the goddess (cf. ant. b) and the orgiastic cult (cf. str. b). Nevertheless, this turns to a praise of the Great Mother and thus it can be classed as a μυθικός ὕμνος. Of the elements of a cult-song we find one only, the god's power (see above, p.228, n. 6). We can take the song as an allegory (see above, p.234). As Zuntz (loc.cit.) remarks, there is a symbolism in this myth : " fruitless exertion, ending in exhaustion and despair ; resentment , draining the springs of life - and reconciliation, by the

will of the same god ; reconciliation and joyfulness with the coming of Charites Muses and Kypris ". I think one can think of the story of the heroes of the play themselves. The poet does not narrate the whole story, but one episode entitled : " The wrath of the Great Mother at the loss of her daughter ". The narrative starts in *mediis rebus*⁴ and it is narrated to the end : on this see n.5 on IT 1234, with Bacchyl. Dith. 17 (16). The narrative is picturesque and not very detailed : see above, p.236.

Hymns with a mythological narrative, concerned with Demeter or the Great Mother, which have come down to us are: Hom.h. 2, Ep.h. to the Mother of the gods (the former narrates the rape and return of Persephone - full narrative -, the latter, a quarrel between Zeus and the Great Mother - the narrative in *mediis rebus* -).

S t r u c t u r e

The song opens abruptly, with the narrative : see above, p.237. At the beginning we find the adverb *πότε* (see above, p.236), and a mention of the goddess, not by name.⁵ The narrative consists of three topics : a) In search of her lost daughter : ll. 1301-1319 ; it concludes with an epilogue (ll.1317-19) : we find the same in Bacchyl. Dith.17(16).89⁶. b) She arrives at mountain Ida and because of her wrath life ends on earth (ll.1320-1336); transition by *δ' ὅτε* (in the Homeric hymns we often find *ἀλλ' ὅτε* : cf. Hom.hs.2.51; 3.349, 430; 4.10, etc.). c) Zeus sends the Graces and the Muses to cheer the Mother ; Aphrodite makes her smile (ll. 1337-1352); transition by *ἐπεὶ δέ* (see above, p.237). In this part we find direct speech (ll. 1341 ff) which is a common technique in the Homeric hymns of a mythological nar-

rative and in the Dithyrambs of Bacchylides ; cf. also Ep.h. to the Mother of the gods. This gives the narrative a dramatic colour. At the end of this topic the narrative is complete. We do not find any prayer or apostrophe to the goddess at the end (see above, p.229). The song, though, has not yet come to an end and thus it does not close abruptly. In the following part the heroine of the play is apostrophized and the song reaches its main aim, the eulogy of the τελεταί. This final part is introduced by the pronoun ὧν , which connects it with the preceding part (cf. Stasimon, p.313 = S.256). The narrative is mainly achieved through finite verbs in the past and present tense. That this song is not primarily sung in praise of the goddess herself, becomes obvious by the lack of epithets, and of any mention of her attributes and functions. Her power, though, is indicated by the second topic.

PROOEMIUM		CENTRAL PART		FINAL PART	
<hr/>		Ὀρεία ποτὲ ... ἐσῦθι ...		ῶν οὐδέ τις <σ> ...	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	
(μάτηρ δεῶν), (δεᾶ), (μάτηρ), (Ματρός), Διοί, (δεᾶ), (μεγάλας ματρός), (δεᾶς)	<hr/>	μάτηρ δεῶν μάτηρ Ματρός Διοί μεγάλας ματρός	Ὀρεία μεγάλας ἀλάστωρ	(Ὀρεία) (Ἰδαίων Νυμφῶν σκοπίας).	
ΘΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
<hr/>		εῖς ἂν ἐν πένθει ----- ἐκβάλλεν ὑδάτων		<hr/>	

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find twenty two words :
 ὀρεία μήτηρ θεῶν, ἀρρήτου κούρας, θεᾶ, μήτηρ, θεῶν, θυσίσαι,
 βωμοῖς, πέλανοι, θεοῖς, Ματρός, σεμναί, παρθένω, ἀλαλᾶ, ὕμνοι-
 σι, τύπανα, καλλίστα, μακάρων, θεά, αὐλόν, ἀλαλαγμῶ, ὀσία,
 <θεῶν>, μεγάλας ματρός, θυσίας, θεᾶς, ἱερούς, παννυχίδες θε-
 ᾶς, βακχεύουσα. The diction is highly poetical and pictures-
 que. We find thirty two adjectives ; two of them are orna-
 mental : λευκῶν (ὑδάτων), βυρσοτενῇ (τύπανα). We have
 two personifications (δρομαῖον πόνον, χιονοθρέμμονας σκο-
 πιάς) and one simile (ἀελλόποδες...συνείποντο). In voca-
 bulary we observe the following : we find many epic words :
 ματεύω, ὑλήεις, χεῦμα, βαρύβρομος, διαπρύσιος, κέλαδος, σα-
 τίνη, εἰλαπίνη, ἔθειρα etc.etc.; one hapax leg. : χιονοθρεμ-
 μων ; seven words of which Euripides is our earliest witness:
 πολυνιφής, ἄχλοος, καρπίζω (also in Bacch. 408), ἀφλεκτος,
 στύγιος (also in Med. 195), βυρσοτενής, στολίζ (also in
Phoe 1491 and Bacch. 936). Eight words are heavy compounds :
 βαρύβρομον, ἀελλόποδες, πολυπλάνητον, χιονοθρέμμονας, πολυ-
 νιφέα, βυρσοτενῇ, βαρύβρομον, παμποίκιλοι. The article occurs
 three times only. Four participles refer to the goddess :
 ζευξάσα, μαστεύουσα, θυμωσαμένᾶ, τερφθεῖσα (mainly in the
 past tense and associated with the narrative). We find one
 exclamation (ὦ) in the apostrophe to Helen. The style of
 the song is elevated to a great extent : we have many new
 words, one hapax leg., many epic words and heavy compounds.
 In ornament it is rich : it consists of many adjectives and
 poetical diction. The phrases are simple but commonly not
 very short . The common hymnal stylistic techniques are
 found to a small extent⁷ (see also above, p.242).

To sum up, the song is not an actual hymn in praise of the Great Mother. Its primary aim is different. It has no hymnal structure and it is closer to the Dithyrambs of Bacchylides. As has been pointed out by Maas and Kannicht the song repeats Hom. hs. 2. and 14 and Ep. h. to the Mother of the gods to a considerable extent, though the poet is also independent in certain points⁸. In narrative techniques it follows both the epic and the dithyrambic tradition. The narrative is picturesque and vivid and not very detailed. Though its function is different from that of IT 1234, yet it is not a mere narrative, for its own sake; thus, together with ant. b it sounds suitable to the context.

IPHIGENIA AVLIDENSIS 1036 - 1079 (1097) *

I n t r o d u c t i o n

Agamemnon will sacrifice his daughter eventually. Achilles promises Klytemnestra to help her. At this point the Chorus, consisting of Greek women, sing the third stasimon on the wedding of Achilles' parents¹. The myth serves the same purpose as that in Hel. 1301 (see above, pp. 243 ff). Here it is contrasted to Iphigenia's story (in a different way Thetis' story is contrasted to Helen's in Alcaeus 42), and thus the song is not irrelevant to the context². The song concludes with a moralization inspired by Iphigenia's story³; this is a technique of Pindar, common with the use of myths in the Epinikian odes (see on Hel. 1301, p. 244). On the other hand Achilles, the " bridegroom " of Iphigenia, is praised for his divine birth (cf. also Alcaeus 42), and glorious fate; at this moment Achilles deserves the praise

* The song is analyzed by Haldane only.

of the Chorus, while the contrast between Thetis' and Iphigenia's fate becomes thus more striking. As Walsh says (op.cit., p.243) " if Iphigenia and Achilles were to be married, the third stasimon would be their epithalamium ". For narrative epithalamia of the same type see S. and A. pp. 70 ff and Gr.L.P. p. 214. For similar examples cf. mainly Sapph. 44 and Bacchyl. Dith. 20 (Idas) ⁴. The wedding celebrated in our song is chosen here for its link with the heroes of the play. Apart from that Thetis is a wedding prototype (for this cf. Alcaeus 42). For the story and its various sources see the detailed examination of R.Reitzenstein, Die Hochzeit des Peleus und ^{der} Thetis, Hermes 35 (1900), 73-105. For the particular differences between Euripides' version and the popular ones see Walsh, op.cit., p.241. A proper epithalamium, according to Menander (cf. pp.402f) concludes with a praise of the bride and the groom. In our song we have a praise of the " groom " in the narrative part (see above, p.249); in the epode the bride is also praised (ll.1085-88). Nevertheless, their praise serves a different purpose : it stresses Iphigenia's misfortune. The song is not an actual hymn, but it is a eulogy of Thetis. At the end of the narrative the Chorus apostrophize Iphigenia. The poet does not narrate the wedding of Thetis and Pelcus in detail. The narrative starts in mediis rebus and the poet has chosen two moments of the story, the banquet of the gods and the prophecy of the Centaurs. Both these episodes present Thetis as an extremely fortunate being. The narrative is picturesque and not very detailed. That the song is not an actual hymn (its main purpose is not praise, see above), becomes obvious by the lack of the elements of a

cult-song (see above, p.228, n.6).

S t r u c t u r e

The song opens with a rhetorical question, the effect of which is that the narrative does not open abruptly: to some extent it states the subject of the song; thus, it functions as a prooemium, though different from the proemia of the hymns of the first type: Pi.Paeon 9 begins with a question; in Bacchyl. Dith.18 instead of a narrative we find a direct question at the beginning, though not rhetorical; but this is a dramatic narrative. The narrative opens with ὅτε: we have the same in Bacchyl. Dith.20 (Idas); in Ep.h. to the Mother of the gods it opens with ὡς. The first topic is: the Muses sing in praise of Peleus and Thetis at the banquet of the gods, Ganymedes serves the wine and the Nereids dance (ll. 1040-57). The second topic is the arrival of the Centaurs and their prophecy in direct speech (ll. 1058-75); for direct speech in narratives see above, pp. 245f. The transition to the second topic is achieved by δέ. The narrative is complete here. What follows is a μικρομυθία of the wedding in narrative style, with τότε and the epithet μικρότερον: this is a common motive of epithalamia.⁵ The narrative does not end abruptly. In the epode we find the apostrophe to Iphigenia; transition by δέ. The whole stasimon closes with a question, as it starts. The narrative is mainly achieved through verbs in the past tense and participles in the present tense. The song mainly eulogizes the bride through the direct speech to her and the epithets εὐπάτριδος, πρώτας Νηρηίδων, in the μικρομυθία motive.

PROOEMIUM		CENTRAL PART		FINAL PART	
C-ύν' ἄρ' ὑμέ ¹ ναιος ... ἔστασεν ἱαχάν)		ὄτ' ἀνὰ Πήλιον ...		μακάριον τότε ...	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑΙ	PLACES	
Θέτιν	Νηρηΐ κόρα	—	θεῶς εὐηάτριδος πρώτας Νηρηΐδων	Πήλιον	
ΘΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
—		—		—	

Examination of the hymnal features and other material.

At the beginning of the song we find the noun 'ὑμέναιος (cf. also Il.18.493 : ... πολὺς δ' ὑμέναιος δάριαι). The song is not an actual hymenaeal. In the wedding songs we have a refrain such as 'ὑμῶν ὦ ὑμέναιε ⁶. For ἔστασεν λαχάν cf. the two narrative hymenaeal : Bacchyl. Dith.20.3 and Sapph. 44.26 ; cf. also Pi.Pyth.3.17. Here the wedding song of the Muses is accompanied by the flute, kithara and syrinx; cf. also Menander, p. 400:ὁ δέ ἐπληττε λύραν, αἱ δέ ἡλουν, αἱ δέ ἥδον (i.e. the Muses, in Peleus' wedding); in accompanying the epithalamium only the kithara was used (see Smyth, CXVIII). In Il.18.494f we read: αὐλοὶ φόρμιγγές τε βοήν ἔχον , and in Sapph.44.24f : αὐλος δ' ἄδυμέλης / ψόφος κροτάλων . The epithet καλλιπλόκαμοι is employed of the Muses for a single time and recalls their epithet καλλίκομοι in Sapph.128 and Sim.577. Ganymedes' service (χρυσέοισιν ἄφυσσε λοιβάν / ἐν κρατήρων γυάλοις) has two parallels : Il. 1.598 : οἶνοχόει γλυκὺ νέκταρ ἀπὸ κρητῆρος ἀφύσσων and Sapph. 141 : κράτηρ ἐκέκρατ' / Ἑρμαίε δ' ἔλων ὀλπιν θέοισ' ὠινοχόαισε. Νηρηΐ κόρα (and the like) is a common periphrasis of Thetis (see Bruchmann). Thetis is called εὐπάτριδος πρώτης Νηρηίδων ; the first epithet has no parallel; in Alcaeus 42 Thetis is πρώτη Νηρηίδων and in A. fr.174 N² (Ὀπλων Κρίσις) she is called δέσποινα πεντήκοντα Νηρηίδων κορᾶν. For μακάριον γάμον cf. Ar.Av.1725 : μακαριστόν γάμον.

Vocabulary - Style

Of the sacred vocabulary we find seven words : 'ὑμέναιος, θεῶν, ἐχόρευσαν, θεῶν, κόρα, θεᾶς, ἔτικτεν, μακάριον, δαίμονες. The diction is poetical and picturesque. We find sixteen adjectives (in the narrative); three of them are

ornamental : φιλοχόρου, καλαμοεσσαῖν, καλλιπλόκαμοι . We also have one metaphor : μέγα φῶς . In vocabulary we observe the following : - we find many epic words : λαχῆ, καλλιπλόκαμος, κλέω, ἀφύσσω, γύαλον, ψάμαθος, κορύσσω, etc.; one hapax leg. ἀναμολεῖν ; twelve words of which Euripides is our earliest witness : καλαμόεις , χρυσεοσάνδαλος (also in Or. 1468), ἥχημα, μελωδός (and in other Euripidean passages), τρύφημα, λευκοφαῆς, στεφανώδης, ἀνακλάζω, φοιβάς (also in Hec. 827), λογχήρης , ἐκπυρῶ (and in other Euripidean passages), Ἥφαιστόπωνος. Six words are heavy compounds : φιλοχόρου , καλλιπλόκαμοι, χρυσεοσάνδαλον, λευκοφαῆ, ἵπποβάτας, Ἥφαιστοπόνων. The article occurs seven times. Participles associated with Themis are not found. There we find one exclamation (ὦ). The style in the narrative is elevated to a great extent: we have many new words, one hapax leg., many epic words and some heavy compounds. In ornament it is rather rich. The phrases are not commonly short. The common hymnal stylistic techniques are found only to a limited extent.

* * * * *

To sum up, the song is not a hymn, nor an epithalamium, but it eulogizes Thetis. It consists of a divine legend but in structure it does not follow the narrative hymns. It is close to the Dithyrambs of Bacchylides. We also find one element which belongs to the epithalamia, the μακαρισμός motive. The narrative is vivid and picturesque and not very detailed. The song is not out of context.

ALCESTIS (569) 570-587 *

I n t r o d u c t i o n

Admetus offers hospitality to Heracles hiding his wife's death. The Chorus, consisting of old citizens, sing the third stasimon inspired by Admetus' hospitality. The song is in praise of Admetus and his house. This leads naturally up to the story of Apollo's servitude to Admetus, the effect of which was the prosperity of the house (cf. 1.588 : τοιγάρα...). The song opens with an apostrophe to the house (which is identified with its master), followed by the narrative on Apollo's ἐναργεῖς πράξεις . The second strophic pair speaks of Admetus (the song as a whole will be examined in Chapter V).

The narrative which is inserted, is an Ἀρεταλογία (see above, p.227, n. 3). It is not inserted for its own sake. The story is especially connected with the hero of the play and it is chosen here to illustrate the main theme of the stasimon : the praise of the house and the praise of hospitality in general. Menander (p. 333) mentions this myth as an example of a μυθικός ὕμνος with an allegory. The use of the myth here serves the same purpose as in the Epinikian odes of Pindar, where the myth illuminates the present ; for that Pindar chooses particular moments or episodes of a story (as in our case).¹ In Pi.Nem.10.49ff the victories of Theaeos and his relatives are due to the favour of the Dioscuroi for the hospitality offered to them by the family of the victor. The narrative is in praise of Apollo as the god of music, at the same time (which is one of his principal functions). The story consists of one topic : Apollo as a shepherd at Admetus' house. This is the only song among our evidence, which narrates this legend ; for this topic see further A.-H.-S. 399 and Hes. fr. 54c .

* The song is examined by Both, Haldane and Knoke.

The narrative starts in mediis rebus, it is not detailed, but it is picturesque. It is a ' play within^a play ', not an actual hymn. Of the elements of a cult-song (see above, p. 228, n. 6) we have the φύσις of the god and his ἔργα .With a prooemium and a hymnal end the song could be an independent narrative hymn in praise of Apollo. The Chorus pass to the narrative through an apostrophe to the house of Admetus, plus καί : σέ τοι καί ὁ Πύθλος ... In the Epinikian odes , when a myth is inserted, the transition is achieved in various ways. Similar to our example is Pi.01.13.84, in which the transition to the myth is achieved by ἦτοι καί ὁ καρτερός ... In our song we have the name of the god at the beginning of the narrative, with epithets (cf. also Hel.1301, IT 1234). The narrative consists of a series of verbs in the past tense, with δέ . At the end we have an apostrophe to Apollo, in the second person ; for this change in the person in narratives see above, p.237 . The narrative ends abruptly as far as the story is concerned ; in structure it does not end abruptly, as for instance some Dithyrambs of Bacchylides (see above, p.237) : this is achieved here by the apostrophe to Phoebus at the end and the connection of the narrative with the rest of the song through τοιγάρ . The god is praised at the beginning and the end of the narrative.

PROOEMIUM		CENTRAL PART		FINAL PART	
NAME		GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES
Ἀνόλλων (Φοῖβε)		—	Πύθιος Φοῖβε	εὐλύρας	(Πύθιος)
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
εὐλύρας σαν κιδάραν ἐΐδρονι μολῆῃ		ἔτλα ... μολονόμας γενέσθαι σφύζων... σὺν δ' ἐποιμαινόντο...		—	

Examination of the hymnal features and other material

The epithet εὐλύρας of Apollo is also found in Sapph. 44.33², Limenius, l.4, Ar.Thesm.969, Eur. fr. 477 N² (Likymnios). For the motive at ll. 580ff cf. Pi.Nem.5.22ff, where the Muses dance to the music of Apollo's phorminx ; see further A.-H.-S. on Hom.h.3.189, Fraenkel on A.Ag.1630, Menander, p.443, and L.Méridier, Euripide et l'orphisme, BAGB 18 (1928), p.28; cf. also Sim.567, Eur.Bacch.562ff, IA 1211, tr.ad.129 N². For εὐφρονι μολπᾶ cf. Hom.h. 3.184f : τοῖο δέ φόρμιγξ / χρυσεῖοι ὑπὸ πλήκτροι καναχὴν ἔχει ἱμερόεσσιν, and Hes.Scut. 202 : ἱμερόεν κιθάριζε Διὸς καὶ Λητοῦς υἱός .

Vocabulary - Style

Of the sacred vocabulary we find six words : εὐλύρας, Πύθιος, ναίειν, ὑμεναίους, εὐφρονι, χαίρουσι. The diction is poetical and picturesque. We find eight adjectives ; one of them is ornamental : ὑψικόμων . Ὑψικόμων ἐλατᾶν is a personification. In vocabulary we observe the following : we have some epic words : κλιτύς, δόχμιος, δαφεινός, ὑψίκομος, σφυρόν ; five words of which Euripides is our earliest witness : μηλονόμης (in Cy.660 we have μηλονόμος), ποιμνίτης, βαλιός (also in other Euripidean passages), συμποιμαίνομαι, ποικιλόθριξ ; three words are heavy compounds : μηλονόμας, ποικιλόθριξ, ὑψικόμων . The article occurs twice ; we find one participle referring to the god (συρίζων). The style of the narrative is elevated and it is rich in ornament. The phrases are not commonly short. The common hymnal stylistic techniques are found only to a limited extent.

* * * * *

To sum up, the principal aim of this narrative is not praise of Apollo, though the Ἀρεταλογία is a praise of the

god. The hymnal features are not many and the pattern of the song is not hymnal, since it is ^a "play within^a play"; in that aspect it is closer to the narratives inserted in the Epinikian odes. The narrative follows the usual techniques of Euripides, and it is vivid and picturesque. Here, we mainly have the description of a miracle.

BACCHAE 88-104 *

The first antistrophe of the parodos of the play deals with the god's γοναί; (the parodos as a whole will be examined in the third group of songs in this Chapter). The parodos is divided into certain parts which deal with various items. This part is a myth of the first type of narrative (see above, p.227), which speaks of the double birth of Dionysus and thus it belongs to the type of γενεαλογικὸς ὕμνος . Other hymns among our evidence which speak of the birth myth of Dionysus are Hom.h.1, Philodamus, O.h.44.

The myth starts with a relative clause, as it was common in narrative hymns (see above, p.227); the relative pronoun is followed by the ποτ' (see above, p.236). In the preceding refrain (end of the first strophe) we find the name, γένος , epithets and the haunt of the god (the following relative pronoun refers to this part). We have the same in the prooemia of the hymns of the first type : cf. Hom.h. 4 (name, γένος , haunts, epithets, and then : ὃν τέκε Μαῖα) ; Limenius (name, epithets, and then : ὃν ἔτικτε Λατώ) ; Philodamus (name, epithets, and then : ὃν θήβαις ποτ' ...). The narrative, which deals with one

* Both Knoke and Haldane analyze the parodos as a whole.

theme, is divided into three topics : Semele delivers the baby (11.88-93); Zeus receives the baby (11.94-98, transition by δέ); Zeus delivers the new god (11.99-104, transition by δέ). Our song has not many common points with the other three hymns in which we have the birth myth of the god. Hom.h.1.4ff speaks of two versions of his birth, which are united in our song. For κρυπτόν ἀφ' Ἥρας cf. Hom.h.1.7 : κρύπτων Ἥρην (see further A.-H.-S., ad loc.). For κεραυνίῳ πληγῇ cf. Διὶ τερπικεραύνῳ (Hom.h.1.4) and κεραυνοῦ τανυέθειρα Σεμέλα (Pi.Ol.2.26). In Philodamus it is said that the god was born in Thebes. In O.h.44 his mother is Semele. For ἐν ὠδίνων λοχίαις ἀνάγκαισι cf. O.h.44.4 : μεγάλας ὠδῖνας ; κατὰ μηρῶ ...περόναις recalls O.hs.48.2ff, 52.3 (μηροτρεφής). Dionysus is also ταυρόκερως in O.h.52.2; on the animal forms of Dionysus see further above, on Bacch. 1017, p.124. The birth myth is narrated in detail and also to the end ; the narrative is not especially picturesque. The myth does not end abruptly : at the end we have an αἶτιον . The myth is inserted as a traditional motive of a cult hymn, since the parodos of the Bacchae is composed as a cult-song (see also Dodds, p.69). This antistrophe could perfectly well belong to a pure narrative hymn, including the preceding refrain as a prooemium. We find here two of the elements of a cult song : the φύσις of the god and his birth myth.

In this short narrative the style is elevated to some extent :-we find some epic words (ὠδῖς, νηδύς, θαλάμη, συνερείδω, περόνη, πλόκαμος), some new words : λόχιος (twice; also in other Euripidean passages), ἐκβολος, ταυρόκερως, θηροτρόφος (also in other Euripidean passages); two heavy compounds : ταυρόκερων, θηροτρόφον . The diction is picturesque : we

PROOEMIUM				CENTRAL PART		FINAL PART	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑ	PLACES			
Διώνυσον Ccf. the preceding refrain)	ναῖσα θεοῦ (cf. the preceding refrain)	Βρόμιον (cf. the preceding refrain)	θεὸν (cf. the preceding refrain) ταρρόκερων θεὸν	ὄρυγ' ἐξ ὀρέων (cf. the preceding refrain)			
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ			
ταρρόκερων θεὸν σεβάνυσέν τε δρακόντων σεβάνοισ		—		ὄν νορ' ἔχουσα ...			

find five adjectives (none is ornamental) and two metaphors (παμένας Διός βροντᾶς - δέξατο θαλάμαις). Of the sacred vocabulary we find the following words : ἔτεκεν (twice), λιποῦσα, θεόν . The article does not occur. We find two participles referring to Semele and one referring to Zeus. The phrases are not commonly short. The common hymnal stylistic techniques are found to a considerable extent (if we also include the preceding refrain).

* * * * *

To sum up, this part of the parodos can also stand as an independent hymnal praise of Dionysus¹ : it celebrates the divine birth of the god, and, with an exception of the end, where there is no invocation of the god or a prayer (since it is not an independent song), it repeats the traditional hymnal narrative songs to a considerable extent.

BACCHAE 523-529 *

In the strophe of the second stasimon (examined in Chapter I), the Chorus apostrophize Dirke, where Dionysus was born. His divine birth is narrated at this point and this is in contrast to Pentheus' ancestry (cf. the anti-strophe); on the other hand the Chorus associate Dionysus with Thebes. In the invocation of Dirke at the beginning of the strophe we have a mention of the god (not by name, by a periphrasis, which also indicates his γένος : Διός βρέφος). The narrative starts at l.523 and it is introduced by ὅτε (see on IA 1036, p.251). It starts in mediis rebus. There is only a glancing reference to the god's birth from Semele

* Both Knoke and Haldane analyze the stasimon as a whole.

in πυρός ἐξ ἀθανάτου ... ἤρπασε νιν. There follows a direct speech (see above, pp.245 f). The narrative ends with direct speech, at the end of which we find an invocation of the god.¹ The expression πυρός ἐξ ἀθανάτου recalls Bacch. 90ff : πταμένας Διός βροντᾶς - κεραυνίῳ πληγᾷ , and O.h. 44.4 : πυρφόρῳ αὐγῇ / ἀθανάτου φλεχθεῖσα Διός . The expression μηρῷ ἤρπασε νιν recalls Bacch. 94ff : λοχίοις... δέξατο θαλάμαις...κατὰ μηρῷ δέ καλύψας. The myth gives the popular etymology of the name Διθύραμβος .² The narrative is not inserted for its own sake, it has a particular function (see above, p. 82). It is not detailed, nor does it come to the end ; the end of the myth is mentioned before the narrative starts (cf. 11.521f). The stasimon is not a cult song, so that the birth myth could form an essential part of it. The myth functions as an illustration of the association of the god with Thebes and also of his divine birth which is contrasted to Pentheus' earthly origin. In that the myth has the same function as the myths in the Epinikian odes of Pindar (see above, p. 244). The narrative is not picturesque. The diction is poor in ornament (we find two adjectives only and one personification : πυρός ἀθανάτου). The style is not elevated: we do not find new words and heavy compounds ; we find one epic word : νηδύς . Of the sacred vocabulary we find three words : ἀθανάτου, ἔθι, βᾶθι . The article occurs once ; we also find one exclamation. Hymnal features are rare in this short narrative. Here we have one of the elements of a cult song : the god's birth-myth. This part cannot stand as an independent narrative-hymn, not only because of its structure and its function, but also because of its brief subject.

PROOEMIUM		CENTRAL PART		FINAL PART	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	
(Διὸς Δρέφος) (Διδύραμβε) (Βάκχιε)	Διὸς Δρέφος	Διδύραμβε Βάκχιε	—	Θύβαις	
ΘΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
—		—		ὕστε μὲν...	

SURVEY

From the analysis presented above of the three narrative songs with a divine legend the following general observations can be offered :

1. In structure none of them is an actual hymn. They do not follow the patterns of the hymns of the first type of praise (see above, pp.228f). They are close to the Dithyrambs of Bacchylides.¹

2. In content they are hymns, in the sense that they praise a divine being. It is only IT 1234 whose principal aim is praise of the god ; the principal aim of the remaining two songs is not praise of the divine being ; the myth functions as an illustration of a specific situation, and this is close to the use of myths by Pindar in his Epinikian odes.²

3. The myth deals with one central theme ; this is divided into several topics. The narrative starts in medias rebus in two of the examples (Hel.1301, IA 1036). It is narrated to the end in all of the three of the examples.

4. The divine beings eulogized are selected for their link with the heroes of the play.

5. The topics narrated commonly do not repeat other similar songs, except to a limited extent. Yet, in phrasing and structure we find features which are common among our evidence (both from hymnal and from lyric in general).

6. Of the typical hymnal features we do not find many³ (for instance attributes of the gods, their haunts); in fact it is in IT 1234, which is an actual praise of the god, where we find such features.

7. The epithets employed for the divine beings are commonly traditional epithets of theirs.

8. Of the three elements of a cult-song (see above, p.228 , n. 6) we have all three in IT 1234, which is an actual hymn as far as its purpose is concerned ; in Hel. 1301 we have only one of them (the δούρατις of the goddess); in IA 1036 none of them occurs.

9. The narrative is not very detailed, it is rather simple and it is picturesque. The style is elevated and ornamentation is rich.⁴

10. The songs are uttered by the Chorus, consisting of women.

11. Two of them consist of a strophic pair : monostrophic songs (IT 1234 and IA 1036 - the epode is excluded -). Hel. 1301 consists of two strophic pairs.⁵

Yet, all of the three of the songs are solemn, as well as decorated. Although they have been considered as ἐμβόλιμα, they are suitable to the context.

Furthermore, we find in Euripides three examples of divine narrative which is inserted in a song and it is a "play within^aplay ", since the song as a whole does not deal with a divine narrative. Two of these examples (Alc. 570 and Bacch. 88) could stand as independent narrative songs, if we had a different introduction. In phrasing and structure we find some traditional hymnal features, though not many. In content Euripides does not seem to repeat any of the songs of our evidence.

As has been remarked above (see p.228), Aeschylus and Sophocles do not offer any such example, not even a " play within^aplay ", although we find narrative songs in their plays.

ΦΥΣΙΚΟΙ ΥΜΝΟΙ

HIPPOLYTUS 1268-81 *

Introduction

After the messenger's speech on the catastrophe of Hippolytus, the Chorus, consisting of Troezenian ladies, sing the last stasimon, consisting of a single stanza, on the power of Aphrodite; in their mind Hippolytus' catastrophe is obviously the effect of this power, from which none can escape. In two other songs, examined in Chapter II, Med. 627 and IA 543, the Chorus sing on the dangers of excessive love and on the destructive power of Love (see further on Med. 627, p. 152). In both of them Aphrodite is connected with Love, as is the case in our song.¹ Our song is different in theme from the above mentioned two Euripidean songs : here the Chorus celebrate the universal power of Aphrodite and Eros; in that it is close to Soph. Ant. 781, Trach. 497; cf. also Hom.h. 5.2-5, O.hs. 55.4ff, 58.5ff.

Hymns on the nature and power of Aphrodite which have come down to us (among our evidence) are : Hom.h. 10, O.h. 55; cf. also Eur. Med. 627 and IA 543, whose main aim, though, is prayer (and thus examined in Chapter II). Our hymn does not contain a prayer and in that it conforms to Menander's instructions (cf. p. 337) for this type of hymn.

Structure

The hymn begins with a direct apostrophe to Aphrodite (see above, p. 229), introduced by the personal pronoun (on this see n. 9 on Ion 452, with Norden, pp. 149, 157ff; it is a common feature in the praise of a god), and a sen-

* Haldane only analyzes this song, as a hymn of a philosophical tone.

tence, which refers to the power of the goddess;² in this sentence we find the name of the goddess, which is one of her common ἐπωνυμίαι . This sentence also applies to Eros, to whom they pass through σύν δέ ; this appears to be unique among our evidence. It recalls, though, a traditional form of eulogy , see Keyssner, p.29, Norden, p.157, Pl. Ol.14.5. Eros is not mentioned by name, but by an epithet only; but the identification is not difficult. The central part of the hymn speaks of Eros, with whom Aphrodite is identified, in the " Er-Stil". Here we find his name and another two epithets of his. His power is expressed through a series of sentences (transition by δέ , twice). At the end the Chorus apostrophize Aphrodite again and they turn to the " Du-Stil", with which they started. The end consists of one sentence, which praises the goddess, and we find the same ἐπωνυμίαι of hers here, as at the beginning. Thus, the song takes a circular shape (see Introduction, p.7). The invocation of the goddess at the end is a traditional feature of this type of hymn (see above, p.229), although the end is not entirely traditional. The transition to the final invocation is achieved without a particle or by any other of the usual methods (in the Orphic hymns, for instance, the final invocation is introduced by ἀλλά or a verb, such as κλῦθι , ἐλθέ ; in the Homeric hymns we have the χαῖρε or καί σύ μὲν ...). Generally, this song repeats the traditional patterns to some extent, although its theme is not phrased with epithets, participles, relative clauses, but simply with a series of sentences and two apostrophes to the goddess at the beginning and the end ; this is, though, a traditional hymnodic feature, as is also the per-

sonal pronoun in the apostrophe to Aphrodite. It is worth mentioning that no epithet is employed of the goddess (apart from μόνα), while three epithets are employed of Eros, which do not indicate his power. One of them is purely ornamental (χρυσοφαής).

PROOEMIUM		CENTRAL PART		FINAL PART	
_____		σύ τάν θεῶν... (11.1268-80)		συμπάντων...κρατύνεις (11.1280-81)	
NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΣ	PLACES	
(Κύπρι)	_____	Κύπρι (twice)	μόνα	_____	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
_____		τάν θεῶν...ἀγεις τιμάν ...κρατύνεις		_____	

E x a m i n a t i o n o f t h e h y m n a l f e a -
t u r e s a n d o t h e r m a t e r i a l .

For the power of Aphrodite over gods and men cf. also Soph.Ant.788 and O.h.58.3.³ The motive φρένα ἄγεις...ἀμφι-
βαλὼν ὠκυτάτῳ πτερῷ recalls Sapph. 47 : "Ερος δ' ἐτίναξέ
μοι φρένας, ὡς ἄνεμος κατ' ὄρος δρύσιν ἐμπέτων, and The.
1388 : δαμναῖς δ' ἀνθρώπων πυκινὰς φρένας. "Ακαμπτον φρένα
has a parallel in Pi.Isth.4.71b : ψυχὰν δ' ἀκαμπτος . The
epithet ποικιλόπτερος of Eros is employed for a single time
here (the epithet is employed metaphorically by Pratinas Lyr.
708.5: ποικιλόπτερον μέλος). Eros as a
winged figure appears in Anacr.379 first. Cf. also Menander,
p.337 (περί τῶν φυσικῶν) : (ὁ Πλάτων) ἐν τῷ Φαίδρῳ γάρ
φυσιολογῶν ὅτι πάθος ἐστὶ τῆς ψυχῆς ὁ "Ερως, ἀναπτεροποιεῖ
αὐτόν. Ll.1272ff recall Soph.Ant.782, 785f, Hom.h.5.4f.
For θέλγει "Ερως as a traditional hymnal expression see
Keyssner, p. 113. For μαινομένῃ καρδίᾳ cf. Soph.Ant.789 :
ὁ δ' ἔχων μέμνηεν ; in Anacr.398 we read of the μανίαι of
Eros. The epithet πτανός of Eros is also found in A.Gr.12.
23.3 and 12.113.1 (Meleager). χρυσοφαῆς is used of him
only here. In Eur.Hec. 636 Helios is called χρυσοφαῆς .
This epithet is first employed by inc.Lesb.23 : χρυσοφάνη
θεράπαιναν Ἀφροδίτας. The expression πτανός χρυσοφαῆς is
an echo of Anacr.379a : χρυσοφαέννων , and b : πτερύγων , ,
παραπετέσθω (see further Gr.L.P. p.305). In Ar.Av.697
we read : στίλβων νῶτον πτερύγοισιν χρυσαῖν (i.e. Eros).
The expression βασιληίδα τιμάν is also found in Il.6.193.
The motive συμπάντων ... μόνα κρατύνεις has a close parallel
in O.h. 58.8 (to Eros); cf. also O.hs. 64.8, 68.11 and
Soph.OT 903 (ὃ κρατύνων) and El.174 (ὃς ἐφορᾷ πάντα καί
κρατύνει), of Zeus. What is said of Eros here, is said of

Aphrodite in Mag.h.22, though with a different phrasing :
 αἰθερία, χθονία, κινεῖς δέ τόν ἄγνόν ἕμερον εἰς ἀνδρῶν ψυ-
 χάς ; cf. also Soph. fr. 855 N² (inc.fab.).

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find six words : θεῶν ,
 τρέφει (see on Pho.676, p. 78), τιμάν , μόνα (see Keys-
 sner, pp.35f), συμπάντων (see Keyssner, pp.31f), κρατύνει
 (see Keyssner, p.54). The diction is poetical and pictu-
 resque ; we find six adjectives, two of which are ornamen-
 : tal (εὐάχνητον , ἀλμυρόν). In vocabulary we observe the
 following : we find some epic words (ὠκύτατος , ποτάομαι ,
 αἰθομαι , βασιληΐς) ; one word of which Euripides is our
 earliest witness : εὐήχνητος (also in Ion 884) ; two words
 are heavy compounds : ποικιλόπτερος , χρυσοφαής (both epi-
 thets of Eros : ὀνόματα διπλᾶ). The article occurs twice.
 We find one participle (ἀμφιβαλὼν) referring to Eros. The
 style of this short hymn is not elevated; in ornament it is
 not very rich ; the diction, though, is picturesque. The
 common hymnal stylistic techniques are found to a small ex-
 tent (see also above, p. 242).

* * * * *

To sum up, the song is mainly classed as hymn as far
 as its theme is concerned. In structure and style it follows
 the hymnal tradition to a small extent. In phrasing of the
 subject-theme, we notice a considerable number of echoes
 from our evidence.

BACCHAE 416-432 *

I n t r o d u c t i o n

In the first stasimon the Chorus sing " of the moderate happiness of the life of quiet pleasure " and Dionysus is celebrated as the god of joy, of the pleasant, quiet laughter of the feast (cf. M.Arthur, The choral odes of the Bacchae of Euripides, YCIS 22 (1972), p. 152). The last antistrophe speaks particularly of the nature of the god : he is the god of " abundance, de la joie, des festins, de la paix " (cf. the Commentary of J.Roux, ad loc.).¹

For the association of Dionysus with Peace see the Commentaries of Dodds and Roux, ad loc.: this is not a new idea.

Hymns on the nature or power of Dionysus which have come down to us are : O.hs. 30, 45, 46, 47, 50, 52, 53 and Ar.Thesm. 985. None of these songs deals with the same theme as our song. Certain epithets, though, employed of Dionysus in the Orphic hymns recall the theme of our song. As Winnington-Ingram says (Euripides and Dionysus, p.66) :
" the function of this ode is to present and to render attractive with the grace of lyric poetry one aspect of Dionysiac religion, namely, its joyous peace ".

S t r u c t u r e

The hymn does not open with a prooemium (this is also due to the fact that it is a part of a stasimon); there is also^{no} invocation of the god at the beginning. The praise is in the " Er-Stil". The whole song consists of a series of sentences (transition commonly by δέ). The nature of the god is not described in the traditional manner, with

* The whole stasimon is analyzed by Haldane only.

epithets, participles, relative clauses (see above, p.229).
Nor does the song close in the traditional way (see above,
p.229). At the end we find a statement of the Chorus
(11.430-32). Thus, in structure the song does not repeat
the traditional patterns in any point.

PROOEMIUM		CENTRAL PART			FINAL PART	
		ὁ δαίμων...παρά φωτῶν (11.416-29)			τό πλήθος ὅτι... (11.430-32)	
NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΕΤΣ	PLACES		
(ὁ Διός παῖς)	ὁ Διός παῖς		δαίμων			
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ			ΓΟΝΑΙ	
χαίρει θαλίαισιν φιλεῖ... μισεῖ...		ἴσαν δ' ἔς τε τόν ὄλβιον....				

E x a m i n a t i o n o f t h e h y m n a l f e a -
t u r e s a n d o t h e r m a t e r i a l .

Dionysus is not mentioned by name but by his patrony-
mic and the noun δαίμων ; in the preceding part of the sta-
simon he has been mentioned by name twice. Dionysus is call-
ed δαίμων another two times in this stasimon (11.377, 413);
in the parodos he is called θεός thrice (11.84, 100, 157).
Apparently there is no difference in the meaning of these
two words.² The expression χαίρει θαλίαισιν recalls a tra-
ditional hymnal feature (see on IA 1521, p.191 , with
Keyssner, p.132); cf. also O.hs. 14.6, 17.8, 55.8. The noun
παῖς is common of Dionysus: cf. Pi.Ol.2.27, Ar. Thesm.990.
The nature of the god as described here with a series of
sentences, recalls some epithets of Dionysus which are found
in the Orphic hymns : μεθυδότης (O.h.47.1), πᾶσιν εὐφρων
(O.h.50.8), φερέκαρπος , εὐκαρπος (O.h.50), βοτρυοφόρος
(O.h.30.5). The word εὐαίων belongs to the sacred voca-
bulary (cf. Keyssner, pp.132f). The epithet κουροτρόφος
of Eirene is also found in Hes.Op.228, O.hs.12.8, 19.22.
The epithet ὀλβοδότειρα is employed of her here only and
it recalls her epithet πλουτοδότειρα (lyr.ad. 1021) ; cf.
also Bacchyl.Paeon 4.61. In O.h.60.7 ὀλβοδότειραι is em-
ployed of the Charites, in O.h.27.9 we have ὀλβοδότιν (of
the Mother of the gods).

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find eight words : δαίμων,
παῖς, χαίρει, ὀλβοδότειραν, κουροτρόφον, θεάν, ὀλβιον, εὐαί-
ωνα. The diction is not poetical and picturesque. We find
four adjectives (none is ornamental). In vocabulary we
only observe the use of some epic words (θαλία, κουροτρό-

φος, παρίς, φώς). We find two heavy compounds, which are epithets of Eirene (ὀνόματα διπλᾶ) : ὀλβοδότειρα, κουροτρόφον. The article occurs six times. The style is not elevated and in ornament it is poor. The common hymnal stylistic techniques are not found.

* * * * *

To sum up, this song is not a hymn in phrasing and structure. It is classed as hymn as far as its content is concerned. We can hardly find hymnal features or echoes from our evidence.

BACCHAE 370-385 *

The first stasimon opens with a hymnal invocation of Hosia and a rhetorical question to her, in which the Chorus denounce the ὕβρις of Pentheus ; here they seize the occasion to eulogize Dionysus and sing on his nature and powers. This praise is a ' play within^a play '. Dionysus is described as the god of joy - of joy through wine and feast and music (cf. Winnington-Ingram, op.cit., p.61). Again, none of the hymns which deal with the nature of the god has the same theme as our song (see above, p.272). Certain epithets, though, found in those hymns, recall the theme of our song.

At the end of the invocation of Hosia we find the name of the god (one of his ἐπωνυμίας), followed by his patronymic (on his mother's side); a phrase with epithets

* Haldane in her analysis of the whole stasimon remarks that ll. 375-85 " take the form of a eulogy in the relative style praising Dionysus in the aspect in which he has been despised ".

and a relative clause come next; these are followed by three infinitives, which have the function of epithets or participles or relative clauses : they express the god's powers. The song closes with two temporal clauses, without the typical concluding part (see above, p.229). This abrupt end is due to the fact that it is a part of a stasimon and also a ' play within^a play ', not an actual hymn. Nevertheless, we find a considerable amount of traditional features in structure (see above); Dionysus is called δαίμων (on this see above, p.274) πρῶτος μακάρων : this is a traditional form, see Keyssner, pp. 11f ; a somehow similar form is the καλλίστα μακάρων : on this see on Eur.Kresph. fr.453, p.334 . Cf. also Winnington-Ingram, op.cit., p.61, n.3 : " note the emphasis on μάκαρες , θεοί and Dionysus's part with them ". The epithet καλλιστέφανος is borrowed from Hom.h.2.251; 295 (it is employed of Demeter); in Tyrt.2 it is employed of Hera. The adjective κισσοφόρος of θαλία recalls a common epithet of the god: cf. Pi.Ol. 2.27, Ar.Thesm.988. The nature and powers of the god described in this song with certain sentences or other expressions recall some of his traditional epithets : cf. βακχέχορος (O.hs. 57.3, 75.1), ἀγέτα κώμων (O.h.52.7), χοροῖς τερπόμενος (Ar.Thesm.992), φιλοχορευτής (lyr.ad.992, Ar.Ran.404), πολυγηθής (Hes.Op. 614, Pi.fr.153, O.hs. 44.3, 75.1), μεθυδότης (O.h.47.1), λυσιμέριμος (anon. h. in Ba. 12 Abel), λύσιος (O.h.50.2).

Of the sacred vocabulary we find eight words : καλλιστεφάνοις, δαίμονα, πρῶτον, μακάρων, θιασεύειν, χοροῖς, θεῶν, κισσοφόροις. In the diction there is some ornament, although it is a short song : we find two adjectives and

PROOEMIUM			CENTRAL PART		FINAL PART	
_____			<p>τὸν Βρόμιον ...</p> <p>ἀμειβάλλη</p>		_____	
NAME	GENOS	EPIHONYMIAI		EPITHETS	PLACES	
(Βρόμιον)	Σεμέλας	Βρόμιον		<p>δαίμονα πρῶτον</p> <p>μακάρων</p> <p>ὡς τὰς' ἔχει :</p> <p>διασέυεν...</p> <p>φελάσαι...</p> <p>ἀποπαῦσαι...</p>	_____	
ΘΥΣΙΣ		ΔΥΝΑΜΙΣ			ΓΟΝΑΙ	
<p>τὸν παρὰ καλλιστεβάνοις</p> <p>εὐδροσύναις δαίμονα</p> <p>(μετὰ τ' αὐλοῦ)</p>		<p>ὡς τὰς' ἔχει,</p> <p>διασέυεν...</p> <p>φελάσαι...</p> <p>ἀποπαῦσαι</p>			_____	

two personifications (καλλιστεφάνοις εύφροσύναις , κισσοφόροις...ἀμφιβάλλη). In vocabulary we find one word of which Euripides is our earliest witness : θιασεύειν (also in Ion 552); some epic words : καλλιστέφανος , εύφροσύνη , θαλία , δαίς. We also find two heavy compounds : καλλιστέφανος , κισσοφόρος . The article occurs three times. The style is not elevated and in ornament it is poor. The common hymnal stylistic techniques are found to a small extent.

* * * * *

Yet, as a song of the second type of praise, it follows the traditional patterns in phrasing of its theme to some extent (epithets, a relative clause). For its structure, which is not traditional, see above, p. 259 . Although it is short and it is not an actual hymn, we find some hymnal features and echoes from our evidence.

SURVEY

From the analysis presented above of the two φυσικοὶ ὕμνοι of Euripides the following general observations can be offered :

1. In structure, one of them (Hipp.) follows the tradition to a small extent, while the second one (Bacch. 416) does not follow it.

2. In content they are hymns : they speak of the nature and power of the god. Their principal aim is praise of the god and they do not contain any prayer.

3. The divine beings eulogized are selected for the role they hold in the play.

4. In Hipp. 1268 the topics which the Chorus sing are borrowed from the tradition ; this also happens in Bacch.

416, but not in a direct way. Thus, in Hipp. 1268 we find many echoes from our evidence, while in Bacch. 416 the echoes are not seen 'prima facie'.

5. Of the typical hymnal features we do not find many.

6. The epithets employed of the divine beings are not commonly traditional epithets of theirs ; they show, though, their traditional functions and attributes.

7. Both of the songs are short and consist of one stanza ("astrophic") ; Hipp. 1268 is an astrophic stasimon, Bacch. 416 is the last antistrophe of a stasimon.

8. They are uttered by the Chorus, consisting of women.

9. One of them is decorated (Hipp.) , the other is not.

10. One of them only sounds like a solemn hymn (Hipp.). Both of them have a philosophical character and perhaps this is the reason why they are not constructed like typical hymns.

Furthermore we have a song of this type which is a 'play within^a play'. This song is closer than the other two to the traditional patterns.

As a final observation we shall remark that the φυσικός ὕμνος to a god is not a favourite type of Euripides.

PATTERNS OF ΦΥΣΙΚΟΙ ΥΜΝΟΙ

IN AESCHYLUS AND SOPHOCLES

In the seven Aeschylean plays we find three φυσικοί ὕμνοι : Suppl. 86-111, Ag. 160-83, Eum. 950-55 *. Suppl. 86

* Haldane examines all these passages and so does Knoke, except for Eum. 950. For the hymn in Ag. 160 cf. also E. Fraenkel, *Der Zeus-hymnus im Agamemnon des Aischylos*, Philol. 86 (1931) 1-17 and W. Kranz, *Zwei Lieder des "Agamemnon"*, Hermes 54 (1919) 301-320.

consists of two strophic pairs, the fourth and fifth of the parodos; Ag.160 consists of the second strophic pair of the parodos plus the third strophe ("triadic"); Eum.950 is a short "astrophic". Suppl.86 is sung by the Chorus consisting of maidens; it eulogizes Zeus. Ag.160 is sung by the Chorus, consisting of old citizens; it eulogizes Zeus. Eum.950 is sung by Athena, one of the heroes of the play; it eulogizes the Erinyes.¹

In structure they do not follow the traditional patterns (see above, p. 229). In none of them do we find an invocation of the god at the beginning or at the end. We find, though, the name of the god at the beginning in all of them. The praise is in the " Er-Stil". In Suppl.86 we have an introductory line (the first one); it concludes with a prayer (on this see above, p. 227). The beginning of Ag.160 functions as an invocation : on this and the traditional forms we find in it see the Commentary of Fraenkel ad loc. and Monolog, p.115, n.1. Eum.950 starts with its subject-matter.

In content they are actual hymns : they speak of the power and essence of the god, and their principal aim is praise. All of them have a philosophical character (especially the two hymns to Zeus which are purely philosophical).

The divine beings eulogized are selected for a specific reason : Zeus in Suppl.86 , because he is the almighty, to whom they have already prayed (this hymn also concludes with a new prayer to him). In Ag.160 he is again selected as the almighty; as Fraenkel remarks in his Commentary (p. 113) " what happened to Agamemnon is an example illustrating the sovereign power of Zeus over men ". The Erinyes are naturally praised by Athena after the reconciliation

scene.

The subject-matter is not phrased in the traditional way (see above, p.229). In Suppl.86 and Ag.160 it is phrased with a series of sentences, the transition being commonly achieved by the particle δέ .

Epithets of the gods are not employed ; we find one epithet of the Erinyes, πότνια , which comes from the common religious stock, though not traditional of theirs ; in Ag.160 none epithet is employed, since it is said of him : ὅστις ποτ'έστίν ; we find, though, two participles referring to him : ὀδῶσαντα , θέντα (they indicate his ἔργα and his lordship). In Eum.950 we find again one participle (παρέχουσαι).

Typical hymnal features are rare : in Suppl. we do not find any, not even sacred vocabulary (except for ἰδέσθω , ἀγνῶν); in Ag.160 we have the beginning, two participles and a few sacred words ; still, it does not sound like a sacred song. In Eum. we find two sacred words (πότνια , ἀθανάτοισι) and the expression μέγα γάρ δύναται (on this see Knoke, p.15, Keyssner, p.48).

The theme of Suppl.86 and Ag.160 is not treated by any other poet (φυσικοὶ ὕμνοι to Zeus which have come down to us are O.hs.15, (19), 20). Even the specific topics sung in these two songs do not recall epithets of Zeus or other material from our evidence, with an exception of the epithet τελεσφόρος (cf. Hom.h.23) which recalls Suppl.92 (for the conception of Zeus in Aeschylus see H.Lloyd-Jones, Zeus in Aeschylus, JHS (1956) 55-67). On the other hand, in the two φυσικοὶ ὕμνοι to the Erinyes we possess (O.hs.69, 70), we find one of their aspects as treated in Eum.950 :

the chthonian and that of the revenge : cf. O.h.69.8,70.5, though phrased in a different manner.

The style is not elevated in any of the three of them. Suppl. and Ag. are, instead, decorated songs : we find many metaphors and a considerable number of adjectives ; this does not apply to Eum.

To sum up, the three Aeschylean φυσικοί ὕμνοι are far from the traditional patterns as far as their structure, phrasing and hymnal features are concerned. Thus they do not sound like solemn hymns, but rather like philosophical reflections. In fact they are not independent songs, but two of them are parts of the parodos, and the third (Eum.) is inserted in the song of the Erinyes themselves.

PROOEMIUM		CENTRAL PART		FINAL PART		
Cείδ' εἴη 'κ Διός...)		Διὸς ἥμερος - ἔδρανυν ἀδ' ἄρνων		ἰδέσθω δ' εἰς ὕδριν...		<u>Suppl.</u> 86-111
—		Zeὺs ὕσσις ποτ' ἐστίν... ἡμέρων		—		<u>Ag.</u> 160-83
—		μέγα γὰρ δύναται... παρέχουσαι		—		<u>Eum.</u> 950-55
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES		
CAΙΔΙς)	—	—	—	—		<u>Suppl.</u> 86
Zeὺs	—	—	(ὕσσις ποτ' ἐστίν) δῶσαντα, δέντα	—		<u>Ag.</u> 160
'Ερινὺς	—	—	πότνια παρέχουσαι	—		<u>Eum.</u> 950
ΘΥΣΙΕ		ΔΥΝΑΜΙΕ		ΓΟΝΑΙ		
CAΙΔΙὸς ἥμερος οὐκ εὐθήμερος ἐτύχθην)		πίντε δ' ἀσθαλὲς... βλεχέθεται... ἰόντα...		—		<u>Suppl.</u> 86
(ὕσσις ποτ' ἐστίν)		δῶσαντα... δέντα...		—		<u>Ag.</u> 160
—		μέγα δύναται... παρέχουσαι...		—		<u>Eum.</u> 950

Turning now to Sophocles, we find two φυσικοί ὕμνοι in his plays : Ant. 604-14 and Trach. 497-530 *. The former is the second strophe of the second stasimon ("astrophic"), the latter is the second stasimon of the play consisting of a triad ("triadic"). Both of them are sung by the Chorus consisting of old citizens in Ant. and of Trachinian maidens in Trach. Zeus is eulogized in Ant., Aphrodite in Trach.

In structure, one of them (Ant.) follows the tradition to a small extent. Trach. does not follow it. Ant. starts with an invocation of Zeus in the second person. Trach. is in the " Er-Stil", but we find the name of the goddess at the beginning . In both the subject-matter is stated at the beginning by nouns : δύνασιν (Ant.), σθένος νίκας (Trach.). The phrasing of the theme is close to the traditional manner in Ant. : we find one relative clause, epithets. The song concludes with a statement. In Trach. the phrasing of the theme is far from the traditional manner : the Chorus speak with examples, in narrative style (they speak of the "res gestae" of the goddess, which illustrate her power)²; a similar example is Eur. Hipp. 525. At the end we do not find any invocation of the goddess.

In content they are hymns : Ant. speaks of the eternal power of Zeus, Trach. of the power and the έργα of Aphrodite. We do not find a philosophical character as in the φυσικοί ὕμνοι of Euripides and Aeschylus.

For the selection of the divine beings praised Kamerbeek (in his Commentary on Antigone) remarks : " The Chorus sing of Zeus's eternal omnipotence in contrast with mortal delusion, blindness and ruin " (which is the theme of the stasimon); for Aphrodite in Trach. Jebb (in his

* Both Haldane and Knoke analyze Ant. 604 only.

Commentary) remarks : " In the scene which has just ended testimony has been borne to the omnipotence of Love (441ff)".

Epithets of the gods are employed, but not to a great extent : in Ant. we find two, which are employed for a single time of Zeus : δυνάστας (which recalls his epithets κύριος πάντων , κρατύνων , ἀρχός πάντων , see Bruchmann), and ἀγήρως . In Trach. we find one epithet of Aphrodite, εὐλεκτρος, which is also found in A.Gr. 5.245 ; and a few epithets of other gods mentioned in the song : ἐννυχος of Hades (for a single time of him), τινάκτωρ γαίας of Poseidon (which recalls his stock epithets σεισίχθων, ἐννοσίγαιος and the like); Heracles is called παῖς Διός ; of Deianeira he uses the epithets εὐῶπις , ἄβρᾶ , πόρτις .

Typical hymnal features are few : in Ant. we have a relative clause, epithets, Zeus' haunt ; sacred vocabulary does not occur. In Trach. we find a few epithets only and a few sacred words : ἄελ , θεῶν , παῖς , μόνα .

The theme of Ant. 604 is not treated by any other poet, but it recalls some of Zeus' common epithets, to some extent (see above).

The same applies to Trach. 497 : the central theme recalls Aphrodite's stock epithets : for ἀπάτασεν cf. her epithets δόλιος , δολιόφρων , δολοπλόκος and the like ; for her σθένος νίκας cf. Mag.h. 22.2 : ἀδάμαστος; see also above, p. 270 .

The style is elevated to a small extent in Ant. (we find two hapax leg., παντογήρως and μαρμαρόεις , and two heavy compounds). It is not especially decorated. In Trach. the style is elevated to a great extent (it is not a short song, as is Ant.) : we find eight hapax leg. (τινάκτωρ , páμπληκτος , παγκόνιτος , ραβδονομῶ , ἀνάμιγδα , ἀμφί-

πλινκτος, ὀλόεις, ἀμφινείκητος) and seven heavy compounds; in ornament it is not poor : we find nine adjectives of which one is ornamental (παλίντονα).

To sum up, the two Sophoclean φυσικοὶ ὕμνοι , though not generally following the traditional patterns, contain some traditional features (mainly Ant.). They lack a philosophical character . Yet, they do not sound like solemn hymns. Lastly, we find a few echoes from our evidence (mainly in Trach. ; see also the Commentaries of Jebb and Kamerbeek).

PROOEMIUM		CENTRAL PART		FINAL PART		Ant. 604-14
		τεάν ... δύνασιν ... αἰγλάν		Cτὸ τ' ἔηκα ... ἐκτὸς αἰτίας)		
		μέγα τι σθένος... ὥστε νόρτις ἐρήμα		—		Trach. 497-530
NAME	GENOS	EPIHONYMIAI	EPITHETS	PLACES		Ant. 604
Zeū	—	—	ἀγήμερος δυναστας	κατέχεις Ὀλύμπου ... αἰγλαν		
(Κύπρις)	—	Κύπρις	εὐλεκτρος	—		Trach. 497
ΘΥΣΙΕ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ		Ant. 604
ἀγήμερος		(δύνασιν) δυναστας		—		
εὐλεκτρος		μέγα τι σθένος... ἀπατάσεν ... ῥαβδονόμει ζυνούσα		—		Trach. 497

HYMNS OF DEVOTION

HIPPOLYTUS 58-71*

I n t r o d u c t i o n

After Aphrodite's prologue, in which she speaks of Hippolytus' devotion to Artemis, the hero enters with a group of hunters; at the end of her prologue Aphrodite says : κῶμος λέλακεν, Ἄρτεμιν τιμᾶν θεᾶν / ὕμνοισιν. The group sing a song to Artemis, as they are approaching her statue. to offer a crown of flowers. The song is followed by an " actio sacra " (ll. 73 ff). In their song the group greet Artemis and eulogize her with epithets, showing thus their devotion to her. The song has no specific theme; it simply leads to the following " actio sacra ". In character the song is a prosodion: it functions as the introductory part to the following " actio sacra " (see Smyth, xxxiii), and we know that prosodia were commonly sung at the festivals of Delos and Delphi (Apollo and Artemis claimed most of the prosodia proper, cf. Smyth, loc.cit.). The occasion here is not a public religious event, in which case the prosodion proper could be sung, and our song is short.

We possess a considerable number of hymns to Artemis of this type of praise : Hom.h. 9, Anacr. 348, Carm.Conv. 886 (Artemis and Apollo) and Ar.Thesm. 107 (114-119); cf. also Soph.Trach. 205 (Artemis and Apollo) and Eur. IT 123. What is striking in our song is that there is no mention of her function as goddess of hunting. The accumulation of epithets, though, shows exactly what Aphrodite said of Hippo-

* It is examined by both Haldane (as a hymn of an unorthodox manner) and Knoke.

lytus in the prologue : (Ἄρτεμιν) τιμᾷ, μεγίστην δαιμόνων ἡγούμενος (L. 16).

S t r u c t u r e

The song starts with an exhortation to praise by Hippolytus (the " leader ") addressing the " chorus " : we have the same in cult-hymns: cf. Isyllus, Paeon Erythraeus; cf. also Ar.Thesm.114, Ran.384 and Eur.Bacch.153. The "chorus" then start to sing in honour of Artemis. Their song starts with an invocation of the goddess (see above, p.229) and a greeting : this is also a feature found in cult-hymns :cf. Hymnus Curetum, Alcaeus 308 b, Ar.Thesm.111; (in the Homeric hymns we find the χαῖρε at the end); for the χαῖρε motive in hymns see Keyssner, p.132. The invocation consists of epithets and her patronymic; her name is found in a second invocation, following the greeting; this invocation consists of the mention of her parents, epithets, a relative clause expressing her principal haunt; it is a full scale hymnal invocation which glorifies and flatters the goddess; this is also the theme of the song. At the end we have a salutation and a new invocation of the goddess with epithets (see above, p.230). Thus the song conforms to the traditional patterns of this type of praise (see above, pp. 229f).

PROOEMIUM		CENTRAL PART		FINAL PART	
ἤνεσθ' ἀέδοντες...		πότνια πότνια... πολύκρυσον οἶκον		χαῖρε μοι... τῶν κατ' Ὀλυμπον	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	
Ἄρτεμι Ἄρτεμι	Διὸς Ζανὸς γένεθλον κόρα Λατοῦς καὶ Διὸς	—	οὐρανίαν πότνια, σεμνοτάτα γένεθλον, κόρα καλλίστα πολὺ παρθένων, καλλίστα τῶν κατ' Ὀλυμπον	(οὐρανίαν) α...ναίης	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
καλλίστα πολὺ παρθένων		—		—	

Examination of the hymnal features and other material.

The first line by Hippolytus reminds us of Ar.Ach.1231. The verb αἰδεῖν occurs in the exhortation to praise in Isyllus, Paeon Erythraeus, Ar.Thesm.114. In all these examples the praise is directly connected with the exhortation. In our song it is independent, as^{is} also in Ar.Ran.386. For the expression ὃ μελόμεσθα cf. A.Sept.177 : μέλεσθέ θ' ἱερῶν δημίων / + μελόμενοι δ' ἀρήξατε +. The epithet οὐρανία of Artemis is employed of her here only and in Mag.h.20.35. It is a common epithet of Aphrodite (see Bruchmann); on this see further the Commentary of Wilamowitz, ad loc. The epithets πότνια and σεμνή come from the common religious stock. The former is a common epithet of Artemis in Homer; cf. also O.h. 36.11. For the latter see on Ion 452, p. 42 . Notice also the superlative : σεμνοτάτα . For the expressions of origin employed in our song, see on Ion 452, p. 41 and Pho. 676, p. 77 . Καλλίστα is a common epithet of Artemis : see further the Commentaries of Barrett and Wecklein, ad loc. For παρθένος of Artemis see on Ion 452, p. 42 . Expressions such as καλλίστα πολὺ παρθένων, καλλίστα τῶν κατ' Ὀλυμποῦ are common among our evidence : see on Kresph. fr. 453, p. 334 . The haunt of the goddess is phrased in a traditional manner : a relative clause and the verb ναίειν : see on Hel.1495, p. 66 . For οὐρανός as her haunt see on Hel. 1495, p. 65 . For the picture of her haunt see on Ion 452, p. 41 .

Vocabulary - Style

Of the sacred vocabulary we find ten words : αἰδόντες,

οὐρανίαν, πότνια (twice), σεμνοτάτα, γένεθλον, χαῖρε (three times) κόρα, καλλίστα (threetimes), παρθένων, ναίεις.

The diction is picturesque. Apart from the accumulation of epithets of Artemis we also find three adjectives. In vocabulary we only observe the use of epic words : μέλομαι, ναίω, εὐπατέρεια, πολύχρυσος ; we also find one heavy compound (πολύχρυσον). The article occurs twice. We have an anadiplosis thrice and two exclamations. We find a considerable number of traditional hymnal stylistic features, though it is a short song. The style is not elevated and in ornament is not especially rich.

* * * * *

To sum up, the short song sounds like a solemn hymn, which shows the devotion of the singers to the goddess: for them she is a great goddess among the Olympians (cf. also l. 16); this is indicated by the selection of the epithets and the mention of her seat in Olympus. The song contains many traditional hymnal features in vocabulary, style and structure, because of its particular function. I do not agree with Haldane who takes it as a hymn of an unorthodox manner in content; as she says οὐρανία is an epithet of Aphrodite and the seat of a god in the οὐρανός is mainly said of Aphrodite and Zeus (on this see on Hel.1495, p. 65 and also above, p. 291 ; for the epithet οὐρανία and its broad use see the Commentary of Wilamowitz, ad loc.).

IPHIGENIA TAVRICA 123-36 *

I n t r o d u c t i o n

* This is not examined either by Knoke or by Haldane.

The Chorus enter the orchestra sent for by Iphigenia. As they approach the temple they sing a short song of devotion to the goddess; it is the beginning of the parodos. In character it is a prosodion (see also above, p. 288 and Dodds on Bacch. 68-70 ; this is suggested by the prelude, which indicates a ritual act : in this case it is the offering of χοαί, cf. 11.61ff; for ^{the} expression πόδα πέμπω see the Commentary of England, ad loc.).

For hymns of this type to Artemis see above, p. 288 . The Chorus consist of women devoted to the goddess; thus it is natural for them to address the goddess as they approach her temple, and to show their devotion.

S t r u c t u r e

At the beginning we have a prelude (addressed to the audience) for εὐφημία ¹; cf. 11.9.171, Bacch. parodos (69f), Ar. Thesm. 39. At this point the Chorus invoke the goddess with her patronymic, an ἐπωνυμία and an epithet. Then they describe the temple of the goddess to which they are approaching (for such an ἔκφρασις cf. Menander, p. 445), and also their procession (for such a description cf. Hymnus Curetum, 11.7-10).

PROOEMIUM		CENTRAL PART		FINAL PART	
—		ὦ παῖ ... οἰκων ἔδρας		—	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΣ	PLACES	
(Δίκτυνα)	παῖ τὰς λατοῦς	Δίκτυνα	παῖ οὔρεα	(οὔρεα)	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
οὔρεα		—		—	

E x a m i n a t i o n o f t h e h y m n a l f e a - t u r e s a n d o t h e r m a t e r i a l .

In the address to the audience we find the sacred participle ναίοντες . Artemis is not invoked by name but by her έπωνυμία Δίκτυνα (see on Eur.Kretes fr.5.4, p.126 and the Commentary of England ad loc.). The epithet ούρεία is employed of Artemis for a single time (it is an epithet of Demeter - Kybele - Rhea). The epithet recalls Hom.h.27.4 (ἡ κατ' ὄρη ...) O.h.36.10 (ἡ κατέχεις ὀρέων δρυμούς), and Mag.h.20.35 (ὀρ(ε)ίπλανε). For χόρτων εὐδένδρων cf. Pi. Ol. 8.9 : εὐδένδρον ἄλσος.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find seven words : εύφαμεῖτε, ναίοντες, παῖ, ούρεία, ναῶν, ὄσιος (twice), πέμπω. The diction is decorated. We find ten adjectives (one is ornamental : εὐδένδρων). We also have a personification in the prelude (δισσάς συγχωρούσας πέτρας). Notice also the use of εὖ- compounds : εὐστύλων, εὐίππου, εὐδένδρων. In vocabulary we observe the following : we find some epic words : θριγκός , παρθένιος , εὐίππος , χόρτος ; two words of which Euripides is our earliest quotation : εὐστυλος , χρυσήρης (also in Ion 157). The article occurs once. We also find one exclamation (another exclamation is found in the prelude). The common hymnal stylistic techniques are found to a limited extend. Though it is short, its style is elevated to a small extent and in ornament it is rich.

* * * * *

To sum up, the short song with the prelude sounds like a solemn address to the goddess rather, than like a

hymn. It is classed into the third group of hymns of praise because of the employment of certain hymnal features and its function : the song shows the devotion and respect of the Chorus to their goddess. It follows the traditional patterns to some extent.

ION 112-153 (+ 181-83) *

I n t r o d u c t i o n

After Hermes' prologue Ion centers describing the sacred seat of Apollo and his service. Then, he starts a monody which accompanies his service at the temple, as if it were an " actio sacra "; and indeed, it is for him (cf. l. 134 : εὐχόμενος πόνους). Verrall rightly remarks that Ion here "exhibits his simple piety and content". In the song we find the paeon-refrain twice (at the end of the strophe and the antistrophe). The similarities in vocabulary between this refrain and the refrain in Philodamus, and also the prayer in Soph.Phil,827, suggest, according to Fairbanks (cf. p.30.), a familiar prayer-hymn with paeon-refrain. In form and purpose the song is a paeon : it is addressed to Apollo, the paeon-refrain is employed, and Ion wants to glorify Apollo. Fairbanks includes it in the list of the paeans as used in the worship at Delphi; in RE 18.2, s.v. Paian,2351, the song is quoted as evidence for non choral paeans at Delphi. In fact, for Ion, it is a worship-paeon, though not public : his service is an "actio sacra".

* Both Haldane and Knoke examine it briefly. Haldane classifies it in the hymns of prayer (as a paean).

Hymns of this type of praise to Apollo are : Hom.hs. 21, 25, Paean Erythraeus, Paean Delphicus 1, Aristonoos 1, Carm.Pop.886, Ar.Thesm.107, Soph.Trach.205. The paean-refrain is also found in Greek Tragedy in Soph.Trach.221 (hymn to Apollo and Artemis) and OT 1097, where it is employed as an AMEN.¹ Our song has a purely personal tone; a similar example from our evidence is Sapph.1. It is a song accompanying a work (as are some Carmina Popularia, e.g. 849 PMG), to which a refrain of the official worship is inserted. In Carm.Pop.858 we also find the paean-refrain.

S t r u c t u r e

The song starts with a hymnal apostrophe to the sacred laurel, with which he sweeps the temple, in order to start his service : this recalls the apostrophes to the Muses in the hymnal proemia, to sing the song : cf. in particular Limenius and Plato, Phaedr.237a, where we also find the verb ἀγείν (ἀγετε) and which is a kletic formula, according to Menander (p.334). At the end of the strophe Ion describes his service, as in some other hymns the chorus describe their act of worship (cf. Hymnus Curetum, 11.7-10). There follows the refrain, addressed to the god as Paean. The refrain is a prayer for the god, by which Ion mainly shows his devotion (on this see the Commentaries of Wilamowitz and Paley, ad loc.). Such a refrain-prayer (referring to the god) is unique among our evidence. Perhaps it is an innovation. In the antistrophe Ion apostrophizes the god by his ἐπωνυμία φοῖβος and speaks of his joy in the god's service, whom he eulogizes as his patron. This is followed by the refrain. What follows is the description of the next job at the service, which ends with

a wish never to cease being at the god's service, or, to change it with a good fate (and actually his prayer is answered by the high destiny that awaits him in Athens, as Owen remarks). The song is interrupted by the appearance of some birds, which Ion apostrophizes (11.154-180). The song to Apollo is taken up again at the end of the monody, which is a promise of Ion to be at the god's service per life. It is worth mentioning that, apart from the refrain, the god is not addressed under a specific function (no epithet is employed of him). Ion addresses him as his patron and the theme of the song is not praise of the god but eulogy, in the sense of exhibition of piety.

PROOEMIUM		CENTRAL PART		FINAL PART	
αἴψ', ὦ vendaxēs ... τὸ κατ' ἡμέραν		ὦ Παιάν, ὦ Παιάν ... καλὸν γε τὸν νόνον, ὦ Φοῖβε ... ὅσιος ἀν' εὐνᾶς ὦν		εἴθ' οὕτως ... ἀγαθᾶ μοῖρα (λλ. 151-53) οἷς δ' ἔρκειμαι μόχθοις ... δερατεύων (λλ. 181-83)	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑ	PLACES	
(Παιάν) (Φοῖβε)	Λατοῦς παῖ	Παιάν Φοῖβε	παῖ (γενέτωρ πατρὸς, βόσκοντα)	(μαντικὸν ἔδραν)	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
—		—		—	

E x a m i n a t i o n o f t h e h y m n a l f e a - t u r e s a n d o t h e r m a t e r i a l .

In the invocation of the sacred laurel we find some hymnal features²: two exclamations, epithets (one comes from the sacred vocabulary : καλλίστας), two relative clauses. For δρόσοι τέγγουσ' ἱεραί cf. Carm.Conv. 917c.5: τέγγαν Ἀχελώιου δρόσοι . The prayer in the paeon-refrain recalls, to a small extent, Ar.Thesm. 129 : χαῖρ' Ὀλβιε παῖ Λατοῦς. For the adjective εὐαίων in the prayer see further Keyssner, pp. 132 ff. Εὐφάμους πόνους has a parallel in Bacch. 66f : πόνον ἡδύν / καματόν τ' εὐκάματον . Apollo is called γενέτωρ πατήρ³ for a single time : cf. A.Suppl. 592 (πατήρ φυτουργός , of Zeus) and 77 (θεοί γενέται). Γενέτωρ is first employed by Korinna (654 iii 38). Εὐλογῶ and εὐλογία are employed of the praise ; in Pi.Nem. 4.5 εὐλογία is φόρμιγγι συνάορος , and it is equivalent to hymn.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find thirteen words : καλλίστας, θυμέλαν, ναός (twice), ἀθάνατος (twice), ἱερός (twice), θεός (twice), παῖς (twice), τιμῶν, εὐφάμους, πατήρ (twice), ὄσιος, αἰεῖ, εὐλογῶ. The diction is decorated and picturesque : we find many adjectives (nineteen), one personification (κήπων ἐξ ἀθανάτων), two metaphors (ἀλίου πτέρυγι θοᾷ , βόσκοντα). In vocabulary we observe the following : we find four words of which Euripides is our earliest witness : νηθαλής, προπόλευμα, ἐκπροΐημι, ἐκπαύω ; some epic words : ἀέναος, θοός, ἥμαρ, βόσκω, δίνη ; two heavy compounds : νηθαλής, παναμέριος. The article occurs eight times. We find nine exclamations (ὦ) ; in :

the refrain we have anadiplosis twice. The common hymnal stylistic techniques are found to a limited extent. The style is elevated to some extent; in ornament it is rather rich.

* * * * *

To sum up, our song does not sound like a solemn hymn, since it has a purely personal character : it is a song of deep devotion. In form it is a paeon. The paeon-refrain occurs regularly (i.e. at the end of the strophe- antistrophe), as in the cult hymns. Hymnal features are rare: in certain points, though, we find echoes from our traditional patterns. Lastly, such a song is unique among our evidence.

BACCHAE (64) 83-169.*

I n t r o d u c t i o n

The parodos of the Bacchae has been fully examined by Adami, Dodds and Roux in their Commentaries ; cf. also J. Roux, Sur la parodos des Bacchantes, REG 75 (1962) 64-71, A.J.Festugière, La signification religieuse de la Parodos des Bacchantes, Eranos 54 (1956), 72-86. The hymn will not be analyzed in detail but I shall discuss certain points only, related to our research or not discussed by the above mentioned scholars.

Two examples similar in character to our song are Hymnus Curetum and Eur. IT 123 : the Chorus sing to their god. Our song is unique among our evidence : it is divided into

* It is examined by both, Knoke and Haldane.

several parts and we find all types of praise : myth, the $\phi\acute{o}\sigma\iota\varsigma$ and power of the god. There is , though, a unity of the various items found in this song : it is the spirit of the Dionysiac worship. The hymn is classed in this group of hymns of praise because of its character : the Chorus are devoted to the god and they express their devotion ; we distinguish the same joyful tone for their devotion to the god, as in Ion 112 : on this see Festugière, Eranos 55 (1957), p.139, Deichgräber, Hermes 70 (1935), p.323, n.3 and Winnington-Ingram, op.cit., p.38. Although processional, the hymn is not an actual prosodion (see above, p.288); we find, though, an appeal for $\epsilon\acute{\upsilon}\phi\eta\mu\acute{\iota}\alpha$ (1.69), but we do not have an actual ritual act (see above, p.288). Apparently the Chorus take their procession as such. As Roux says (cf. REG 75, p.66) : " son entrée dans l' orchestra n' est nullement une procession lente, solennelle et grave : entraînées par le rythme fiévreux de la flûte et des tambourins exotiques, les Bacchantes exécutent, " pour Bromios", leur danse la plus traditionnelle, celle qui plaît au dieu et l' honore entre toutes ". According to Deichgräber it is a Dionysiac procession (cf. loc.cit.). Roux (in her commentary) takes it as a Dithyramb. This is the only hymn to Dionysus of this type of praise we possess.

S t r u c t u r e

The parodos starts with an introductory prelude in which we find various items : they present themselves ; they call on the people of Thebes (in other preludes we have an exhortation to praise, see on Hipp. 58, p.289); then we have a call for $\epsilon\acute{\upsilon}\phi\eta\mu\acute{\iota}\alpha$ (see on IT 123, p.293).

Next comes the μακαρισμός which is a traditional motive in cult-hymns : see Deichgräber, op.cit., p.324. The actual hymn starts at 1.83 : this part functions as a prooemium of the type discussed on Hipp.58, p. 289 (though not a call to praise or sing). That this exhortation is addressed not to themselves but to the Theban Bacchanals see Chr. Dedoussi, Ὁ ῥόλος τοῦ χοροῦ στίς Βάκχες, Ioannina, 1975, p. 14. Here we have a mention of the god's name with epithets, and his cult-place. Then we pass to the first topic, which is a narrative (his γοναί), introduced by a relative clause, a common technique in narrative hymns. In str. b we have an apostrophe to Thebes in the second person and an exhortation to join the Bacchanals at Kithaeron; in ant. b we have an apostrophe to the Cretan cave of the Curetes and a myth of the origin of the tympanon. In the long epode we have " a scene of Bacchic ecstasy in their native land" (Winnington-Ingram, op.cit., p.37); this part concludes with a direct speech, which recalls the exhortation at the beginning (1.83), and thus the hymn takes a circular shape. Here we have a description of their movements (see on IT 123, p. 293). It is worth mentioning that we do not find any apostrophe to the god ; the hymn is in the " Er-Stil" (cf. Langholf, p.48).

Next comes the μακαρισμός which is a traditional motive in cult-hymns : see Deichgräber, op.cit., p.324. The actual hymn starts at 1.83 : this part functions as a prooemium of the type discussed on Hipp.58, p.289 (though not a call to praise or sing). That this exhortation is addressed not to themselves but to the Theban Bacchanals see Chr. Dedoussi, Ὁ ῥόλος τοῦ χοροῦ στίς Βάκχες, Ioannina, 1975, p. 14. Here we have a mention of the god's name with epithets, and his cult-place. Then we pass to the first topic, which is a narrative (his γοναί), introduced by a relative clause, a common technique in narrative hymns. In str. b we have an apostrophe to Thebes in the second person and an exhortation to join the Bacchanals at Kithaeron; in ant. b we have an apostrophe to the Cretan cave of the Curetes and a myth of the origin of the tympanon. In the long epode we have " a scene of Bacchic ecstasy in their native land" (Winnington-Ingram, op.cit., p.37); this part concludes with a direct speech, which recalls the exhortation at the beginning (1.83), and thus the hymn takes a circular shape. Here we have a description of their movements (see on IT 123, p.293). It is worth mentioning that we do not find any apostrophe to the god ; the hymn is in the " Er-Stil" (cf. Langholf, p.48).

PROOEMIUM		CENTRAL PART		FINAL PART	
C'ite βάκχαι...τὸν Βρόμιον)		ὦν ποτ' ἔχουσ'... σκιρτήμασι βάκχα			
NAME	GENOS	ΕΠΙΘΥΜΙΑΙ	EPITHETS	PLACES	
Διώνυσον	παῖδα θεοῦ	Βρόμιος (four times) Βακχεὺς	παῖδα, θεόν, ταυρόκε- ρων θεόν, ἡδύς, ἑξαρχος, ὄσις ἀγῆ, διάσους, ἀνέκων, ἐρε- δίζων, ἀναπάλλων, ρίητων, εὖιον θεόν, πλανήτης	φρυγίων ἐξ ὀρέων ἐς ὅρεα φρύγια, ἡύδια (Τμήλου χρυσόρου)	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
Ταυρόκερων θεόν, (δρακόντων στεβάνοις), ὄσις ἀγῆ διάσους, τριετηρίδων, αἷς καίρει, ἀνέκων, αἰσσεῖ, ἐρεδίζων, ἀναπάλλων, ρίητων, ἡδύς, χοροῖσιν πλανήτας		C'ρεῖ δέ γάλακτι πέδον, ῥεῖ δ' οἶνω, ῥεῖ δέ μελισσᾶν νέκταρι		ὦν ποτ' ἔχουσ' ...	

Examination of the hymnal features and other material.

As has been shown by Adami, Dodds and Roux we find a considerable amount of echoes from our religious evidence. Still, the hymn as a whole offers a considerable amount of new material. On the other hand, we find a big amount of sacred vocabulary and hymnal stylistic techniques. Seven epithets are employed of Dionysus : παῖδα θεοῦ, θεόν, ταυρόκερων θεόν, ἡδύς, ἑξαρχος, πλανήτης, εὔιον θεόν. For ταυρόκερων θεόν see above, p. 260 ; he is εὔιος in Soph. OT 211, O.h. 50.3, Ar. Thesm. 990; ἑξαρχος is employed of him for a single time. He is also ἡδύς in A.Gr. 5.110 (cf. also his epithets ἡδιστος , ἡδυεπής : see Bruchmann); πλανήτης is employed of Dionysus once only ; cf. Soph. OC 3 (τόν πλανήτην Οἰδίπουν). His ἑπωνυμία Βρόμιος occurs four times and Βακχεύς once. We have a mention of his cult-places : Φρυγίων ἐξ ὀρέων, ἐς ὄρεα Φρύγια, Λύδια, Τμώλου χρυσορόου . We find one ritual cry : εὐοῖ . Four participles (ἀνέχων, ἐρεθίζων, ἀναπάλλων, ῥίπτων) and two relative clauses (ὃν ποτ' ἔχουσα ..., ὅστις ἄγῃ ...) referring to the god are employed in the hymn. Apart from the four participles mentioned, we find many other participles in the hymn. For the χαίρει motive (1.134) see on Bacch. 416, p. 274 .

Vocabulary - Style

Of the sacred vocabulary we find thirty seven words :
 εὐαζομένα, εὐφημον, ἑξοσιούσθω, αἰεῖ, ὑμνήσω, μάκαρ, εὐδαίμων, τελετάς, θεός (five times), βακχεύων, δσίοις, καθαρμοῖσιν, ματρός μεγάλας, ὄργια, θύρσον, ἔτε (four times),

βάκχη (five times), παῖδα, ἔτεκεν (twice), λιποῦσα, μαινάδες, τροφοί, ὀσιοῦσθε, χορεύσει, θιάσους (twice), ζάθεοι, ματρός (twice), θεᾶς, εὐοῖ, χάρει, τριετηρίδων, ἔξαρχος, μέλπετε, εὖια, εὖιον, ἱερός (twice). The diction is decorated : we find forty adjectives (one is ornamental : εὐρυχόρους); three metaphors : πταμένας βροντᾶς, θαλάμαις, ἔνθα μένει...οἰστροθεῖς; four personifications : Σεμέλας τροφοί, νάρθηκας ὕβριστάς, πᾶσα γῆ χορεύσει, Διογενέτορες ἑναυλοὶ. In vocabulary we observe the following : we find many epic words : ἀγυιά, εὐρύχορος, ὠδὶς, νηδύς, θαλάμη, συνερείδω, περόνη, πλόκαμος, βρύω, μαλλός, κερκίς, ἑναυλός, αἶσσω, ἱαχή, ἐπιβρέμω, ἐνοπή, etc.; twenty five words of which Euripides is our earliest witness : θαλάζω (and in other Euripidean passages), εὐκάματος, ἐξοσιόω, ἀγιστεύω, θιασεύω (and in other Euripidean passages), θύρσος (and in other Euripidean passages), ἀνατινάσσω (and in other Euripidean passages), λόχιος (and in other Euripidean passages), ἐκβολος (and in other passages), ταυρόκερως, θηροτρόφος (and in other passages), χλοήρης, καταβακχιόομαι, ὀσιόω (and in other passages), θαλάμειμα, τρίκορυς, κύκλωμα (and in other passages), βυρσότονος, ἡδυβόας, εὖασμα, πεδόσε (and in other passages), πυρσώδης, χρυσορόης, παῖγμα, σύνοχος (also in Hel.172); two harax legomena : Διογενέτορες, τραγοκτόνος; thirteen heavy compounds : εὐρυχόρους, ταυρόκερων, θηροτρόφου, καλλικάρπῳ, λευκοτρίχων, θηλυγενής, βυρσότονον, ἡδυβόα, τραγοκτόνον, ὠμοφάγον, χρυσορόου, βαρυβρόμων, ταχύπουν. The article occurs six times (one of them is in the prelude; a seventh article at 1.140 : ὁ δ' ἔξαρχος is emended by

Kamerbeek (Deux passages des Bacchantes d' Euripide, Mnemosyne IV,6 (1953), p. 193) to ὁδ' ἑξαρχος . There we find four exclamations (ὦ); we have an anadiplosis three times. The common hymnal stylistic techniques are found to a considerable extent. The style is highly elevated and in ornament it is very rich.

* * * * *

To sum up, though in structure the song is unique among our evidence, it sounds like a solemn hymn; we find a considerable amount of traditional hymnal features in structure, style and vocabulary. To a certain extent, however, it also offers new material. It can perfectly stand as an independent cult-hymn in honour of Dionysus, which mainly shows the singers' devotion to the Dionysiac worship (this has a particular function in the play). It best illustrates another aspect of Euripides' talent : that of composing lyric poetry of a religious character.

PHAETHON fr.781.14-22 N² or 227-239 Diggle *

I n t r o d u c t i o n

In the hymenaeal which a choir of girls sing to Phaethon's marriage, we have a long hymnal apostrophe to Aphrodite, so that she is honoured by them as the goddess of love and of marriage (cf. also A.Supp.1034). This praise is a " play within^a play ", since it is not the principal aim of the ode,¹ though it is the greatest part of it (if we follow Diggle's

* Haldane only examines this fragment briefly, as an hymenaeal, in the group of hymns of an ironical, satirical or unorthodox manner.

edition). At the end they honour the groom (according to Diggle) and the song concludes with the traditional beatitude (see on IA 1036, p.251). According to Nauck the relative clause in the antistrophe refers to the bride and thus we have a sort of praise of hers here, which, together with the praise of the groom is a traditional motive of this type of song (see on IA 1036, p.250).²

S t r u c t u r e

The song opens with the refrain 'Yḡn 'Yḡn (on this see above, p.253 and Diggle, ad loc.). Then we have a mention of Aphrodite by name, with epithets and patronymic, and the verb αἰδούμεν : this is designed as a prooemium, though the song is not an actual hymn to Aphrodite. This "prooemium" is followed by a direct apostrophe to the goddess with epithets, to whom they dedicate their song, and to her son. In the antistrophe, to which they pass through a relative clause referring either to Aphrodite, according to Diggle, or to the bride, according to Nauck (this matters little for us), we have the specific subject of the song : the specific marriage. Among our evidence we find one further example of this type of praise of Aphrodite : A.Suppl. 1034.

PROOEMIUM		CENTRAL PART		FINAL PART	
<p>ἄγων ἔμην τὸν Διὸς οὐρανίαν ἀΐσομεν ... Ἀθροδίταν</p>		<p>πόνια --- γέναν α ... Ἀθροδίτα</p>		<p>_____</p>	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	
Ἀθροδίταν	Διὸς	Κύηρι	οὐρανίαν ἐρώτων πότιαν παρθένοισ χαμύλιον πότια δεῶν καλλίστα	(οὐρανίαν)	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
<p>ἐρώτων πότιαν παρθένοισ χαμύλιον</p>		<p>_____</p>		<p>_____</p>	

E x a m i n a t i o n o f t h e h y m n a l f e a -
t u r e s a n d o t h e r m a t e r i a l .

Οὐρανία is an epithet of Aphrodite as a goddess of marriage (cf. Smyth, cxii); she is οὐρανία in Pi.fr.122.4 and O.h. 55.1; τάν Διός οὐρανίαν is also employed of Artemis in Hipp.58. For ἐρώτων πότνια cf. Pi.fr.122.4 (ματέρ' ἐρώτων , cited by Diggle), and Mag.h.20.30 ἐρωτοτόκεια . Τάν παρθένοισι γαμήλιον is a unique expression of Aphrodite and recalls her epithets γαμοστόλος (O.h.55.8) and νυμφιδία (O.h.55.11). She is πότνια in Sapph.1, Pi.Pyth.4. 214, Ar.Lys.833, Mag.h.22.12. For the epithet καλλίστα see on IA 543, p. 188 ; for the expression θεῶν καλλίστα see on Hipp.58, p. 291 . The expression νεόζυγα πῶλον is also found in Eur.fr.821 N² (Phrixos) and A.PV 1009. Δόμοισι χρυσέοις applies to a divine residence, see on Ion 452, p. 41 .

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find seven words : ὕμην (twice), οὐρανίαν, αἰδέειν (twice), πότνια (twice), θεῶν καλλίστα, μέγας. In the diction there is some ornament: we find five adjectives, one metaphor (νεόζυγι πῶλω). In vocabulary we find one word of which Euripides is our earliest witness : γαμήλιος (and in other Euripidean passages), and one heavy compound : νεόζυξ. The article occurs five times. The common hymnal stylistic techniques are found to a limited extent (we find some epithets and a relative clause only). The style is not elevated; ornamentation is not poor.

* * * * *

To sum up, although our song is a " play within^a play ", it starts like a traditional hymn with a prooemium and an invocation with epithets. We also find a considerable number of hymnal features. The song sounds like a solemn hymn to Aphrodite, which mainly expresses the mortals' piety and it is suitable to the specific occasion.

SURVEY

From the analysis presented above of the four hymns of devotion of Euripides the following general observations can be offered :

1. In structure, two of them (Hipp. 58, IT 123) follow the traditional patterns. The remaining two (Ion 112, Bacch. parodos) do not follow these patterns directly, but what we find recall certain traditional structural features.

2. Although we find various subjects sung of in these hymns, the principal subject in each of them is the expression of the singers' devotion to the particular god. In one of them we also find a prayer related to this devotion (Ion 112).

3. The divine beings honoured are selected for the role they hold in the play. All of them are principal gods. In Hipp. 58 Artemis is honoured as a great goddess without any mention of her attributes and functions; in IT 123 Artemis is honoured simply because she is the goddess of the temple to which they are approaching and to which they are devoted; we also find an allusion to her function as a goddess of the mountains; in Ion 112 we have the personal relationship between Apollo and Ion; in the parodos of the Bacchae

the Chorus sing on the worship and the god to whom they are devoted.

4. In all of them we find a considerable amount of typical hymnal features.

5. Most of the epithets of the gods employed are traditional epithets of theirs or they come from the sacred vocabulary.

6. Two of them are short songs (Hipp., IT), while the remaining two are long. Hipp.58 and IT 123 are "astrophic"; Ion 112 consists of a "triad" with refrain; the parodos of the Bacchae consists of a strophic pair with a long epode.

7. Two of them are sung by the Chorus, consisting of women: IT, Bacchae; Hipp.58 is sung by the hero of the play and a chorus of young men; Ion is a monody, sung by the hero of the play.

8. In character two of them are προσόδια (Hipp., IT); Ion is a paean and Bacch. is a dithyramb.

9. Except for Hipp.58, the remaining are rich in ornament; in style we have a variety ; one is highly elevated (Bacch.), another one is not elevated (Hipp.); the remaining are elevated to some extent.

10. Two of them sound like solemn hymns (Hipp., Bacch.); the remaining do not sound like such.

Furthermore, we have a song of this type, which is a "play within^a play" and sounds like a solemn hymn of this type of praise : we find many traditional features and it could stand as an independent hymn to the goddess.

Euripides offers a considerable number of songs of this type of praise, which are all full of devotion.

PATTERNS OF HYMNS OF DEVOTION
IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find three hymns of this type of praise: Suppl. 1034-42, Ag. 355-72, Eum. 1032-47. * Suppl. 1034 is the second strophe of the exodos of the play ("astrophic"); it is sung by a secondary chorus of female attendants; they pay homage to Aphrodite as a marriage goddess, after the preceding prayer for virginity by the Danaids. Ag. 355 consists of the introductory anapaestic part of the first stasimon and the first half of the first strophe: as independent, it has a peculiar form; it is sung by the chorus of old citizens and it is addressed to Zeus and Nyx (Nyx belongs to the beings examined in Part ii of this research); it is rather a thanksgiving song which honours Zeus for the fall of Troy. Eum. 1032 is an actual religious procession in which the escorts lead Eumenides off; it consists of two strophic pairs; they honour Eumenides.

In structure, generally, these songs do not follow the traditional patterns, with the exception of Ag. 355 and Eum. 1032 which start with a direct invocation of the beings honoured. In the latter we find ritual directions at the end of each stanza : this commonly appears at the beginning, as a prelude (see on IT 123, p. 293).

These songs are classed in this group of hymns of praise because they have no specific subject: they simply express

* Both Knoke and Haldane examine these songs, except for Eum. 1032, which is not examined by Knoke.

the singers' devotion or honour to the gods.

The divine beings honoured are selected for a specific reason: Aphrodite as the counterpart of Artemis in Suppl., Zeus because he is the god of Justice in Ag., and Eumenides because of the plot itself.

We find some of the typical hymnal features present, mainly in Ag. 355 : invocation with epithets, participles; in Suppl. 1034 we find some epithets and the δύναται motive (cf. Keyssner, pp. 85f); in Eum. 1032 we also find epithets and their γένος . Of the sacred vocabulary we find many words in Eum. and a few only in the remaining songs.

The epithets of the gods employed are either traditional epithets of theirs (φίλα of Aphrodite, βασιλεύς , ξένιος, μέγας , παντόπτας of Zeus) or they are employed for a single time (αἰολόμητις of Aphrodite, θέλκτωρ of Peitho, μεγάλοι, φιλότιμοι , ἄπαιδες of the Eumenides). Σεμναί of the Eumenides appears for the first time.

Echoes from our evidence are rare : cf. the association of Aphrodite with Peitho, Pothos, Harmonia and Erotes; O.hs. 69.1 : θεαί πάντιμοι and 70.10 : νυκτέριαι κοῦραι of the Eumenides.

The style is elevated in Eum. 1032 only (we find five heavy compounds, two hapax legomena).

In ornament Ag. is rather rich (we find six adjectives and three metaphors); in Suppl. we find four adjectives only and in Eum. another four adjectives, of which one is ornamental (πυριδάπτω λαμπάδι).

To sum up the three Aeschylean hymns of devotion follow the traditional patterns to some extent. There we find some hymnal features in structure and vocabulary. With an exce-

ption of Eum.1032 which is a solemn religious procession, the remaining do not sound like solemn hymns.

PROOEMIUM		CENTRAL PART		FINAL PART		
(Κύπριδος ἄδ' ὅν' ἀμείψ' ἐγὼς ἄδ' εὐφρων)		δύναται γάρ... Ἐρώτων		—		Suppl. 1034-42
ὦ Ζεῦ βασιλεῦ		ἤν' ἐνὶ Τροίας... ἔκρανεν		οὐκ ἔδα τις... εὐσεβὴς		Ag. 355-72
ἄτε δόμῳ		γᾶς ὑνὸ κεύθεσιν... Παλλὰδος ἁσσοῖς		Ζεὺς πανόνας...		Eum. 1032-47
NAME	GENOS	EPIONYMIAI	EPITHETS	PLACES		
(Κύπριδος) Ἀφροδίτας	—	Κύπριδος	αἰολόμνις θεός, δίλαι ματρί	—		Suppl. 1034
Ζεῦ	—	—	βασιλεῦ, ξένιον, μέγαν, πράξαντα	—		Ag. 355
—	Νυκτὸς παῖδες	—	μεγάλαι, διλόκιμοι ἄπαιδες, σεμναί	γᾶς ὑνὸ κεύθεσιν		Eum. 1032
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ		
αἰολόμνις, πάρκισιν ἰόδος... Πειδοῖ... Ἀρμονία... Ἐρώτων		δύναται γάρ...		—		Suppl. 1034
—		πράξαντα... πάρκισιν...		—		Ag. 355
ἄπαιδες		—		—		Eum. 1032

PROOEMIUM			CENTRAL PART		FINAL PART	
ἀνολογίζατω δόμος...			—		ὦ ὦ Παιῶν	
ἐπιστρέφων ἀμύλλαν						
ὦ παῖ Κρόνου			σύ γάρ... ἀκόλουθος		—	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑ	PLACES		
Ἀπόλλωνα Ἄρτεμιν Νύμφας	—	῾ορτυγίαν	εὐδαρέτραν, προσάδταν, ὁμόσπορον, ἐλαθαβόλον, ἀμύλληνραν	(Ὀρτυγίαν) γείτονας	Trach. 205	
Ποσειδῶν	παῖ Κρόνου	—	ἄναξ	—	OC 712	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ		
εὐδαρέτραν ἐλαθαβόλον ἀμύλληνρον		—		—		
—		κτίσας...		—		
		(ἀ δέ... θρύσκει)		OC 712		

Turning now to Sophocles, we find one such hymn in his seven plays: Trach.205-221.* It is an astrophic song with paeon-refrain, sung by the Chorus, consisting of Trachinian maidens, when the news comes of Hercules' victory. It is a paeon εὐχαριστήριος to Apollo, Artemis and the Nymphs. In fact the song is not an actual hymn: it consists of a long and unusual exhortation to sing (on this see above, p.287); this exhortation here is threefold: ἀνολολευξάτω δόμος - ἔτω κλαγγά - παιᾶνα ἀνάγετε ; these expressions do not occur in this part of the cult-hymns. In our song there is also a dithyrambic element (ll.217ff), which is also peculiar. In this part we find a personal tone. The song is classed in this type of praise since there is no specific subject and the Chorus want to honour the gods in this particular moment, although an actual hymn was expected to follow this introductory piece.

The gods are honoured with epithets, which are mainly new. Of the sacred vocabulary we find a few words. Apart from the exhortation to sing, the epithets, the paeon-refrain and one anadiplosis, there we do not find any other hymnal features.

The style is not elevated; ornamentation is poor.

Generally, it is not a traditional hymn, since it is not an actual hymn. It simply expresses joy.

Furthermore, we find in Sophocles a song of this type which^{is} a " play within^a play ". In the first stasimon of the Oedipus Coloneus (668), which is an encomium of Colonus

* The hymn is examined by both, Knoke and Haldane.

and Attica, the Chorus seize the occasion to honour Poseidon for his gifts to the city.* The short song is an Ἀρεταλογία in content, since it speaks of the god's εὐεργεσία ; but it is not a narrative. It is a thanksgiving song. We have a direct apostrophe to the god with his γένος, his name, an epithet and the οὐ γάρ formula. Apart from this invocation there are no further hymnal features in the song.

To sum up : Sophocles is not interested in the third type of praise. He shows no sings of individual development and offers only one example.

GENERAL CONCLUSIONS ON THE HYMNS OF PRAISE IN GREEK TRAGEDY

The examination of the patterns of hymns of praise in Greek Tragedy gives especially good illustration of the different methods of composition and the relation to the tradition of the three tragedians.

Euripides offers some interesting examples of all types of praise. Although, generally, he is not close to the traditional patterns, we find in him a considerable amount of traditional features in structure, style and vocabulary, as well as echoes from other lyrics which concern us.

Sophocles offers a lesser number of such examples among the three tragedians, in which we hardly find traditional features. Aeschylus is in the middle, as far as the number of such examples and the traditional features are concerned.

* Only Haldane analyzes the whole stasimon.

These songs, generally, are especially decorated in Euripides; in Aeschylus we also find some ornament, while this generally does not apply to the Sophoclean songs of this type. They are all suitable to the context. To a great extent, however, most of these songs in Euripides could also stand as independent hymns of praise: IT 1234, Hel.1301 (except for the second antistrophe), IA 1036 (except for the epode), Hipp.1268, Hipp.58, Bacchae, the parodos; in Aeschylus this can only apply to Ag.160 and Eum.1032. The remaining (including all the Sophoclean ones) are either directly connected with the plot or they are not hymnal in structure. In Aeschylus and Sophocles we do not find hymns of a mythological narrative, which we do find in Euripides. In the use of myth Euripides offers some innovations. The songs which are classed as φυσικοί ὕμνοι are mainly hymns on the φύσις of the god in Euripides (he is not especially interested, though, in this type of praise). In Aeschylus they are mainly songs of pure philosophical reflections. The Sophoclean songs of this type are different in character. As far as the third type of hymns of praise is concerned, Euripides offers some solemn songs, full of devotion: his singers are devoted to the god honoured. In Aeschylus and Sophocles we have a different tone. The treatment of the gods is more or less traditional in Euripides. This also applies to Aeschylus and Sophocles, when we do not have personal reflections on the deities praised.

Lastly, the three tragedians do not imitate each other: this is more obvious in this type of hymns, than in the songs examined in Chapters i and ii.

CHAPTER IV

ABSTRACT PERSONIFICATIONS

In Greek Tragedy we find many abstract political or ethical powers or ideas, which are personified.¹ This phenomenon goes back to epic and lyric poetry. Furthermore, certain abstract personifications have acquired a mythology (cf. mainly Hes. Theogonia), and later on (mainly in the 4th century), a cult. Such abstract personifications are: Δίκη, Εἰρήνη, Νίκη, Πειθώ, Νέμεσις, Θέμις, Ἔρως, Θάνατος, Ὕπνος, etc. For their origin and cult see: ML 3.2, 2068-2169, Cults 5, pp. 443-47, M.P. Nilsson, Kultische Personifikationen, Eranos 50 (1952) 31-40, L. Petersen, Zur Geschichte der Personifikation in griechischer Dichtung und bildender Kunst, Würzburg, 1939, F.W. Hamdorf, Griechische Kultpersonifikationen der vorhellenistischen Zeit, Mainz, 1964, T.B.L. Webster, Personification as a Mode of Greek Thought, Journ. of the Warburg and Courtauld Instit. 17 (1954) 10-21.

In this chapter I shall examine such abstract personifications, which are treated like personal, anthropomorphic beings, in which case they are proper names.² Apart from the established abstract political or ethical powers or ideas, the list includes some further powers, such as Nyx, Lyssa, Ananke.

As Dodds says on Bacch. 370, "Euripides has an especial fondness for personalizing abstractions", and in his plays we find a considerable number of new abstract personifications treated as divinities (cf. Dodds, loc. cit.).

For the use of abstract personifications by the three Tragedians, cf. ML 3.2, 2099. Some of these abstractions are addressed in lyrics, which can be classed in the various types of hymnal songs as examined in Chapters I, II and III. Menander (pp. 333, 340f) speaks of πεπλασμένοι ὕμνοι, whose subject is the personification and deification of an abstraction, and the creation of a mythology for it; he mainly refers to established personifications, such as Eros, Themis, Thanatos, Hypnos.

Our evidence for hymnal passages addressed to abstract personifications consists of the following: Pi. Ol. 12. 1-12 (Τύχη) , Pyth. 8. 1-12 (Ἥουχία), Aristotle, to Areta (842 PMG; cf. also Smyth, pp. 468ff and C.M. Bowra, Aristotle's Hymn to Virtue, CQ 32 (1938) 182-189), fr. ad. 1019 PMG (Τύχη), Aripbron, to Hygieia (813 PMG; cf. also Smyth, pp. 456ff; K. Keyssner, Die Hygieiahymnen des Aripbron und des Likymnios, PhW 53 (1933) 1289-1296), O.hs. 3 (Νύξ), 33 (Νίκη), 43 (Ἥρα) 58 (Ἔρως) 61 (Νέμεσις), 62 (Δίκη), 63 (Δικαιοσύνη), 64 (Νόμος), 68 (Ἑγίεια), 72 (Τύχη), 79 (Θέμις), 85 (Ἕπνος), 87 (Θάνατος), Ar.Pax 582;974 (Εἰρήνη), Eccl.952 (Ἔρως).

In Greek Tragedy we have the following examples of lyrics addressed to abstract personifications: A. Suppl. 359, Ag. 773-81, Cho. 726, Eum. 321-27; 837-46. Soph. Ant. 781-801, OT 151-57, El. 1066-69, Phil. 827-32 (cf. also El. 111 and OC 1574-78). Eur. Alc. 962-82, Med. 1389, Hipp. 525-64; 1370-73, Kresph. fr. 453N², the formulaic end of IT, Pho. Or., Bacch. 977-81; 991-96, fr. 897N² (inc. fab.).

To help our analysis, these lyrics will be classed into the following groups:

a) kletics and subtypes: A. Suppl. 359, Cho. 726, Eum. 321; 837. Soph. El. 111, Phil. 827. Eur. Hipp. 1370, Kresph. fr. 453, Bacch. 977; 991.

b) euctics: Soph. OT 151, El. 1066, OC 1574. Eur. Med. 1389, the formulaic end.

c) Hymns of praise: A. Ag. 773, Soph. Ant. 781, Eur. Alc. 962, Hipp. 525, fr. 897N².

As a type-specimen for a πεπλασμένος ὕμνος I shall take Pi. Ol. 12. 1-12 (which, though, is not an actual hymn), and O.h.⁶³ (which is a hymn).

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
Τύχα	παῦ Ζηνός Ἐλευθερίου	_____	σώτερρα	(ἐν πόντῳ, ἐν χέρσῳ)	τὴν γὰρ...	λίττομαι ἀμφιπόλει	_____

PROOEMIUM		CENTRAL PART		FINAL PART	
ὦ θνητοῦσι...Δικαιοσύνη μεγαλαυχῆς		ἡ καθαράς... ἰκάνει		κλύθι, θεά,... εἰνάλλος Ζεύς	
NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΣ	PLACES	
Δικαιοσύνη			δικαιοτάτη, πολυόλβε ἡ καθαράς γνώμαισιν ... εὐρήνη χαίρουσα		
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
δικαιοτάτη, χαίρουσα δικαίους εὐρήνη χαίρουσα τὸ πλεον στυγέεις ἰσότητι χάρεις		ἡ ...τὰ δέοντα βραβεύεις θραύεις ἅπαντας κακίην θραύουσα			

KLETICS AND SUBTYPES

In Euripides we find four lyrics of the kletic type, addressed to abstract personifications: Hipp. 1370-73, Kresph. fr. 453N², Bacch. 977-81; 991-96.*

HIPPOLYTUS 1370-73

Hippolytus, half-dead of his wounds and pain, utters a short prayer to Death as Paean, to come and release him from his sufferings. It is a prayer αὐτοκαταστροφῆς (cf. also Soph. Trach. 1040; 1085, OC 1689: addressed to Hades¹; A. Pers. 915, Eur. Med. 144; all these prayers are short, apparently, in order to stress the feeling of suffering).

In the Oxford edition we read θάνατος (common noun) Παῖδαν (proper name): both Fairbanks (p. 43) and Breitenbach, ad loc., believe that we must write Παῖδαν, the god (the same as in Alc. 91, 220). In RE 18.2, s.v. Paian, 2343 and in Barrett's edition with commentary, we read θάνατος (common noun) παῖδαν (epithet, in the sense of "saviour", "healer"). I believe that we must write θάνατος Παῖδαν (proper names both; cf. also Smyth, xxxix, n.1 and the edition of Wilamowitz), since Thanatos is one of the abstract personifications which are treated as divinities²: cf. Nilsson, op. cit., p. 31, Cults 5, pp. 446f; for his personification cf. Il. 16.454, Hes. Th. 212, 759; for his worship at Sparta only cf. ML 3.2, 2073, 2141f. On the other hand Παῖδαν is used as an

* Both Knoke and Haldane analyze in brief the fourth stasimon of the Bacchae (but mainly the concluding appeal to Dionysus); Haldane also speaks briefly of Kresph. fr. 453 in the analysis of the first stasimon of the Bacchae (at ll. 416ff).

ἑπωνυμία of Death here: we have a sort of synkretism (cf. RE 18.2, 2343, with O.hs. 8.12: Helios Παιάν, 11.11: Pan Παιάν, 52.11: Dionysus Παιάν). The Σ ad loc. comments: Παιάν: σωτήρ καὶ ἰατρός προσέλθοι ὁ θάνατος. For the association of Paean with Death cf. also A. fr. 255N² (Phil.): ὦ θάνατε παιάν, μή μ' ἀτιμάσης μολεῖν. | μόνος <γάρ> εἰ σὺ τῶν ἀνηκέστων κακῶν | ἰατρός (here also we must write θάνατε Παιάν), and Eur. fr. 369aN² (suppl.). In Soph. Phil. 827 Hypnos is called παιών: we can also write here Παιών,³ as an ἑπωνυμία of Hypnos.

For lyric prayers or hymns to Death cf. Soph. OC 1574-78, O.h. 87. Death is called θεός in A. fr. 161N² (Niobe). Some further passages in Tragedy, where he is personified are: A. fr. 255N² (Phil.), Soph. Aj. 854, Trach. 834, Phil. 797, Eur. Alc. 871, Med. 1111, Tro. 769; in the Alcestis he appears in person.

Our prayer is short: it starts with a Begründung (καὶ νῦν ὁδύνα....; cf. also A. PV 574, Soph. Aj. 693, OC 1477), followed by the appeal, in which we have the name of Death, the ἑπωνυμία Παιάν, and a klesis in the optative: the klesis is the main prayer. The appeal is in the "Er-Stil". The optative shows that it is a wish rather than a demand. It is a purely dramatic appeal, which will be soon answered. It is short because it is an urgent appeal. Thanatos is invoked as a god here.

KRESPHONTES fr. 453N²=fr. 4 (Musso)

I n t r o d u c t i o n

This lyric is an actual kletic hymn. Its place in the play is not certain. Webster (The Tragedies of

Euripides, p. 141) believes that it is the *parados*. As he says: "The whole city is upset by the strife between Polyphontes and those like Merope who are loyal to the memory of the old Kresphontes". Musso (Euripide Cresfonte, Milano, 1974, Introduzione XXV) believes that it is the first stasimon of the play. A third opinion is that its place is after the "reconciliation" scene between Merope and Polyphontes (see further Musso, p. 37). In the prologue of the play we are informed of the events which took place in the city. According to Musso (Introduzione xxiv) a lament comes next (fr. 2C.58ff), which is a lament for all those incidents, and it is the *parados* of the play. According to Webster (loc. cit.) the lament fragment is the first stasimon, after the first episodion, where the death of the young Kresphontes has been announced, and thus it is a lament for the dead. This fragment, however, does not allow any conclusions on its content. If we accept Musso's opinion for the place of our hymn (first stasimon), we have to ask whether it is suitable to the context, as is the case with each kletic hymn for help in Euripides. In the first episodion we have a scene between Kresphontes and Polyphontes, in which the former presents himself as the man who has killed the young Kresphontes. We have two lines from this scene only. If we ask why such an appeal (i.e. our fragment) follows at this particular moment, we can hardly find an answer. The third proposed place of the appeal seems to be unjustified by the context, since things are being changed for the better. There is another appeal to Eirene in Greek Drama (Ar. Pax 974), but the plot there

is different and the appeal is purely dramatic. We have three tragedies similar to our play: A. Choephoroi, Soph. Electra and Eur. Electra: the story of Orestes is one of long-standing strife, as is the case with Kresphontes. The first of them opens with a monologue of Orestes (as in Kresphontes), followed by the parodos, in which a short lament on what has happened is included. In the Sophoclean Electra the heroine sings a monody, before the actual parodos of the Chorus, which consists of a lament and a kletic appeal for vengeance to various divine beings. In the Euripidean Electra we also have a monody of Electra, which is a lament and a kletic appeal to Orestes. In Kresphontes the lament fragment and the appeal to Eirene may come together in the parodos of the play, since in the preceding prologue we have the exposition of the situation, which justifies both a lament and an appeal to Eirene.

Our lyric is divided into a strophic pair by the editors, the antistrophe being thus not complete, though the appeal seems to be completed at the end of our fragment. There is no other Euripidean kletic hymn in which the prayer follows in the next stanza.

Eirene is an abstract political power personified in Hesiod (Th. 902) and worshipped from the 5th century: cf. Nilsson, op. cit., pp. 37f, Cults 5, p. 446, ML 3.2, 2077, 2132, RE 5.2, s.v. Eirene, 2128ff. For her mythology (as one of the three Ὠραί) cf. Hes. Th. 901ff, Pi. Ol. 13.6 ff, O.h. 43. In Euripides she is twice again treated as a divine being: Or. 1682, Bacch. 419. In Aeschylus and Sophocles she is not mentioned as such. For hymns and

prayers to Eirene cf. The. 885, O.h. 43, Ar. Pax 974.

The best illustration of the importance of peace in human life is Philemon fr. 71K (Pyrros). Cf. also O.h. 65.7ff (to Ares) and Eur. Suppl. 488ff. Kresphontes was produced during the war. The Chorus who sing this kletic hymn consist of citizens of Messene; their appeal is on behalf of the community. They are interested in the graceful period of peace- which they have missed since their city is in strife - in the songs of beautiful dances and the garlanded revels (cf. ll. 6-8). Such activities require peace and prosperity. Eirene is called βαθύπλουτος, καλλίστα μακάρων θεῶν and πότνα. The first epithet implies her association with wealth; peace is the strongest condition for that, as far as the community is concerned: see also on Pho. 676, p. 70 , with O.h. 40.4 and the appeal in Ar. Pax 974 (ll. 999ff). The second epithet implies that her gifts are the most beautiful in life and thus she is thought of as the most beautiful among the gods.¹ The third epithet is a universal one: it is a stock title of honour. Thus, βαθύπλουτος suits the subject of the appeal (see on Ion 452, pp. 28 f). The remaining two epithets are simply ornamental, they do not indicate any specific attribute of hers (see on Ion 452, p. 42). In Messene Eirene's blessings are missing because of the internal strife, and for that they summon this goddess to stop the strife in order to enjoy her blessings (cf. Hes. Op. 225ff). Such an appeal should sound more natural at the beginning of the play, in the parodos. These people are suffering and they pray for themselves, expressing

their feelings and longings at the same time, which are the same as those of Euripides' audience.

S T R U C T U R E

Part I: Invocation with the name first and epithets (cf. also Ar. Thesm. 1136, Ran. 324; 386; 399, O.hs. 12; 35; 40; the two epithets are connected by καί; cf. also Soph. Ant. 1115, Ar. Eq. 551(1.562): see on Ion 452, p. 42). The invocation is broken by Part II.

Part II: The Begründung: we have also the Begründung between the invocation and the klesis in Soph. Ant. 1115 and O.h. 16. The transition to it is achieved here without a particle (see Introduction, p. 7). We have the same in Sapph. 17, A. Sept. 109 (1. 112), Soph. Ant. 1115 (1. 1137), Ar. Pax 974 (1. 989). In our hymn the Begründung is both the reason for the prayer and the reason for the invocation: they feel impatient about her as she is late coming and because they fear that senility may overpower them before they see the graceful period of peace: this shows the situation in the city because of which they appeal for help, and it also justifies the specific appeal to Eirene, because it is under her competence to grant the Messenians the blessings they have missed (it implies her power, see Introduction, p. 6).

(Part I): The epiklesis is continued after the Begründung. Here we have the klesis in the imperative. We find the same verb in A. Sept. 109, Ar. Lys. 1262, Limenius, the prooemium, Philodamus, the refrain. The transition to the klesis after the broken appeal is achieved without a particle. In other cases we have καί

νῦν (Soph. Ant. 1115) or ἀλλὰ (Ar. Pax 974, Sapph. 1, O.h. 16). Then we have a mention of the place which she is summoned to visit, in the accusative (πῶλιν simply): see on Ion 452, p. 31. A new invocation is inserted here, phrased with an epithet: we have the same in Soph. Aj. 693, Ar. Eq. 551 and many O.hs. (9, 11, 12, 14, etc.).

Part III: The prayer: it is in the imperative, and the transition to it is achieved by the particle δέ: see on Ion 452, p. 33. We also find the prayer after the Begründung in Soph. Ant. 1115, Ar. Pax 974.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRUNDUNG	PRAYER	PROMISE
Εἰρήνα	—	—	βαθύπλουτε καλλίστα μακάρων θεῶν, πότνα	· —	ἡθυ	—	ζῆλος ... δέδουκα....	εὐρυε	—

Examination of the elements and other material

The epithet βαθύπλουτος is also employed of Eirene in Ar. fr. 109K (Georgoi), which is a parody of this invocation.² It recalls the association of Eirene with wealth: cf. Od. 24.486 (πλούτος δέ καί εἰρήνη), Hes. Th. 902 (εἰρήνην τεθαλυῖαν), Pi. Ol. 13.7 (τάμι' ἀνδράσι πλούτου, | χρύσεαι παῖδες), Bacchyl. Paeon 4.61 (τίκτει δέ τε θνατοῖσιν εἰ-|ρήνα μεγαλάνορα πλούτον), fr. ad. 1021 PMG (πλου τοδοῖται βροτοῖς), O.hs. 43.2 (πολύολε), 65.9 (ὀλβιοδῶτιν). In Greek Art she was also associated with wealth: cf. Paus. 1.8.2. βαθύπλουτος is not employed of Eirene elsewhere; in epigram 792.1 (Kaibel) she is called βαθύκαρπος. This association of Eirene with wealth is common in Euripides: cf. Suppl. 491, Bacch. 419. The epithet καλλίστη (which is common of Aphrodite and Artemis) is employed of Eirene by Euripides only, twice (cf. also Or. 1682). In fr. ad. 1021 PMG she is γλυκεῖα; in O.h. 43 the three Ὕραι are ἀειθαλεῖς and ἡδυπρόσωποι. The expression καλλίστα μακάρων θεῶν (and the like) is a traditional expression used for any divinity, and is common in Euripides: cf. Hipp. 66; 70 (of Artemis), Hel. 1348 (of Aphrodite), Phaethon fr. 781.19N² (of Aphrodite); cf. further Hes. Th. 120, of Eros (καλλιστος ἐν ἀθανάτοισι θεοῖσι), Alcaeus 298a.3f, of Athena (ἅ θεων|....πάντων|]τα μακάρων πέφυκε), Pi. Nem. 10.18, of Hebe (καλλίστα θεῶν). Another traditional expression is μακάρες θεοί: apart from Homer, cf. also Alcaeus 117b.16, The. 759, Solon 13.3, A. Suppl. 524. In Ar. Pax 308 we read of Eirenē: τήν θεῶν

πασῶν μεγίστην. For the expression ζήλός μοι σέθεν cf.
 Ar. Pax 588: ποθουμένη πᾶσιν; l. 988 f: τοῖσιν ἐρασταῖς|
 ἡμῖν, οἳ σου τρυχόμεθ' ἤδη....; l. 584: σὼ γὰρ ἐδάμην πόθῳ.
 Cf. also Pl. Nem. 3.5 (to the Muse): σέθεν ὅπα μαϊόμενοι.
 The Begründung (ll. 6-8) implies the δύναμις of Eirene
 (her gifts): cf. Bacchyl. Paeon 4.61 ff, The. 885; cf.
 also Ar. Pax 338 ff; 976; in this play Eirene's daughters
 are Ὀπώρα and Θεωρία. In Ar. Thesm. 1147 she is φιλέορτος;
 in Philemon fr. 71.9K (Pyrros) she grants to the people:
 γάμους, ἑορτάς.... In fr. ad. 1018b.7 PMG she is
 στεφανηφόρος (cf. l. 8: φιλοστεφάνους τε κώμους). For
 the expression φιλοστεφάνους κώμους cf. Bacchyl. Dith.
 19(18).51: καὶ χορῶν στεφαναφόρων, fr. ad. 1035 PMG:
 παιᾶνι φιλοστεφάνωι|μέλποντες. The expression θηκτός
 σίδαρος is also found in A. Sept. 944 and Eur. Pho. 68.
 Notice also the use of personal pronouns (σέθεν, σάν),
 a common hymnal technique (see on Ion 452, p.30). The
 epithets employed of Eirene are not traditional epithets
 of hers. Two of them come from the common religious stock
 (καλλίστα; πότνα). The third, βαθύπλουτος, does not belong
 to the sacred vocabulary; it is an ὄνομα διπλοῦν (see on
Ion 452, p. 42). Ll. 4ff bring to mind Anacr. 395.3, on
 old age. For the prayer (τὰν δ' ἐκθρᾶν στάσιν εἶργ' ἅπ'
 οἴκων) cf. Carm. Conv. 884: ὀρθοῦ τήνδε πόλιν....|ἄτερ
 ἁλγέων [[τε]] καὶ στάσεων; see also Keyssner, p.117.

The hymn is constructed according to the "Du-
 Stil". Certain of the elements which a kletic hymn may
 contain are not found, and this is due to the nature of
 the invoked being, who is not an actual goddess (γένος,

haunts, cult-places). The reason for the invocation is implied by the reason for the prayer (see above, p. 331). Yet the traditional features in structure and phrasing are sufficient.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary, we find five words: καλλίστα, μακάρων, θεῶν, ἴθι, πότνα. The diction is picturesque: we find seven adjectives, two of which are ornamental: μακάρων, θηκτῶ. We also find some metaphors and similar figures of speech: φιλοστεφάνους κώμους, μαινομένην ἔριν, τερπομένην σιδάρω. In vocabulary we observe the following: the epithet βαθύπλουτος is employed of a person here only (and in Ar. fr. 109K); in Bacchyl. Ep. 3.82 it is employed of ζωά, and in A. Suppl. 554 of *θῶν. This is the only reference in Euripides for this word. Καλλίχορος is an epithet of cities (cf. Od. 11.581, Hom.h. 15.2, Pi. Dith. 2.25, Bacchyl. Ep. 5.106); in Euripides the use of this epithet varies (cf. Heraclid. 359, HF 690, Ion 1075, Hel. 1454, Pho. 786); here it is employed of ᾠοῖδαι: φιλο στεφάνος is employed of gods or persons: cf. Hom.h. 2.102, Bacchyl. Ep. 13.184, Ion lyr. 26.13 (West); in fr. ad. 1035 PMG it is employed of παιάν and in our passage of κῶμοι; cf. also Pi. Paeon. 1=fr. 52a.8: δαῖτα φιλη σιστεφάνον; this is the only reference in Euripides for this word. Our song is the only witness in Greek Tragedy for the adjective *αρίεις. There we find three epic words: *αρίεσσα, καλλίχορος, φιλοστεφάνος. Three words are heavy compounds: βαθύπλουτε, καλλιχόρους, φιλοστεφάνους. The article occurs twice. The common

hymnal stylistic techniques are found to a limited extent (see on Ion 452, p. 44). The style of the hymn is elevated to a small extent. In ornament it is rich.

* * * * *

To sum up, the song sounds like a solemn appeal to a fair extent. The Begründung is a real eulogy of peace, though not with a traditional structure. The song is a purely poetical passage.

Of the typical hymnal features in structure and phrasing we find a considerable amount. It is perfectly suitable to the context if we accept that it appears after the exposition of the situation. Peace is what the community needs to enjoy a happy and prosperous life; thus the selection of the being invoked is well justified. This being, though not an actual goddess, is addressed like a real goddess. If the song is the parodos of the Chorus, the prayer is not uttered at a particular critical moment. It simply expresses the feelings of the citizens who have been living in internal strife for a long period of time. It is not a personal prayer, it is on behalf of the community. As a response to it, the plot will change for the better.

BACCHAE 977-81

Pentheus has set out for Kithaeron. Dionysus apostrophizes Agaue and the Maenads at Kithaeron to be ready to kill him (ll. 973 ff). This is followed by the fourth stasimon, which opens with an appeal to the dogs of Lyssa to appear there (and enter into the Maenads).¹ Lyssa is the personification of madness, an abstract power (cf. RE 14.1, s.v. Lyssa, 69 and Duchemin, REG 80 (1967), p. 134).

She does not belong to the abstract personifications which are treated as divinities. She is first personified in Aeschlyus' Xantriae (cf. fr. 169 N² and Duchemin, op cit., p. 138); in Euripides she appears in person in the HF. These are the only examples in which she is personified. According to one interpretation, the Λύσας κύες in our passage are identified with the Erinyes: cf. RE 5.1, s.v. Dike, 576; Breitenbach takes it as a metaphor for the Erinyes, the same as in Eur. El. 1342 (where they are simply called κύες); see further Dodds, ad loc. According to another interpretation the poet speaks of Lyssa here. Dodds translates the expression Λύσας κύες, as "the demons of madness", Kirk as "the spirit of Frenzy", and Roux as "chiennes agiles de la Rage" (cf. further her commentary ad loc.: "Les Lydiennes évoquent la Folie personnifiée, Lyssa Les chiennes de Lyssa invoquées ici sont allégoriques"). There is no reason to suppose that the Λύσας κύες are the Erinyes here; this expression is used for Lyssa herself (Euripides, sometimes, uses a periphrasis instead of a name: HF 789: Πυθίου πέτρα for Apollo, Μουσῶν δώματα for the Muses, Or. 1299: Διὸς κρᾶτος for Zeus).

The appeal starts with the klesis (cf. Hel. 1495) and the name of the being invoked, with an epithet; the klesis is repeated (cf. Pho. 676) with a mention of the place she has to manifest herself, phrased with a preposition (cf. Bacch. 582, Soph. Ant. 1115). The place is described with a sentence introduced by ἐνθα (cf. Ion 452). There follows the prayer in the imperative without

any transition (cf. Pho. 676). The phrase ἐπὶ τὸν.... κατ'ἄσκοπον μαινάδων implies the reason for the appeal (see on Hel. 167, p. 49). Although in structure we find techniques which are traditional, in vocabulary we do not find traditional features, apart from the klesis, ἴτε.

In vocabulary we find one word of which Euripides is our earliest witness: ἀνοιστρέω; two epic words (θοός, λυσσώδης), one heavy compound (γυναικομίμῳ). We also find two adjectives, one metaphor (ἀνοιστρέησατε), and one personification (γυναικομίμῳ στολᾷ). The style is elevated to a small extent and there is some ornament in the passage.

The appeal is short and it does not sound like a solemn one. The being invoked is not treated as divine, though it is personified.

BACCHAE 991-96

The refrain of the fourth stasimon (repeated at the end of the strophe and the antistrophe), is a kletic appeal to Dike, to manifest herself at Kithaeron¹ and punish Pentheus, by killing him with her sword². Here we have the same problem as in Hipp. 1370: in the Oxford edition (and the edition of Roux) we read δίκᾱ, a common noun; Dodds, though, in Bacch. 370, quotes our passage as an example of personalizing abstractions and he writes Δίκη, a proper name. Justice is by all means personified in this appeal; and she is one of the abstractions which are treated as divinities: she is personified in Hes. Th. 902, Op. 220; for her worship cf. ML 3.2, 2132, Cults 5, p. 446 (her cult is probably of late emergence, perhaps in the 4th

century B.C.). In Euripides, Dike is also personified in Med. 1389, Hipp. 1171, fr. 151 N² (Andr.), fr. 222 N² (Antiope), fr. 979 N² (inc. fab.), etc.; in Aeschylus she is often personified: cf. Sept. 415, Ag. 250, 383, 773, 1432, 1535, Cho. 244, 311, 461, 646; and so is she in Sophocles: cf. Aj. 1390, Ant. 451, 853, OT 274, 885, Trach. 808, El. 475, 528, OC 1382, fr. 11 N² (Aj. Lokros). Among the above passages she is treated as divine in the following: Eur. fr. 151 N² (daughter of Zeus), A. Sept. 415 (sister of Ares), Ag. 383 (βωμός of Dike), Soph. Ant. 451 (ξύννοικος τῶν κάτω θεῶν), OC 1382 (ξύνεδρος Ζηνός). For prayers or hymns to Dike cf. also Eur. Med. 1389, A. Ag. 773, O.h. 62.

Our prayer is short: it consists of an epiklesis only: klesis (ἴτω), the name (Δίκη), the manner of the appearing phrased with two epithets (cf. Rh. 224: τοξήρης, ἐννύχιος), and a participle indicating the required action at her manifestation (cf. Hel. 1495: πέμποντες), which together with the klesis form a prayer (cf. Hel. 167: μολοῖτ' ἔχουσαι). The klesis is in anadiplosis but accompanied by an epithet each time. For the epithet ξιφηφόρος cf. the commentary of Dodds, ad loc. and the epithet τοξήρης in Rh. 224. In Soph. Trach. 808 she is ποίνιμος. Τὸν ἄθεον ἄνομον ἄδικον implies the reason for the appeal and for the invocation of Dike (see on Hel. 167, p.). The appeal is in the "Er-Stil". The double imperative makes it sound like an incantation, as Roux remarks at l. 977.

It is a short appeal and it does not sound like a solemn one. The being invoked is not treated as divine,

although it is personified. The appeal will be answered in the sequel.

EUCTICS

In Euripides we find two short lyrics of the euctic type, addressed to abstract personifications: Med. 1389 and the formulaic end of IT. Pho., Or.*

MEDEA 1389-90

Jason utters a short curse to Medea, in which he appeals to the Erinyes of her children and to Dike, to punish her. Erinyes is rather a personification here, than a personal divine being, as the Erinyes are (cf. Cults 5, pp. 437ff). For the abstraction Dike see above, pp. 339f. Some further examples in Tragedy, in which we have the Erinyes (or the Erinyes) with Dike are: A. Ag. 1432, Eum. 511, Soph. Aj. 1390, Trach. 808 (the last one is a curse similar to our passage); cf. also O.h. 69.15 (to the Erinyes: ὅμῃ Δίκῃς ἐφορᾶτε); see further RE 5.1, s.v. Dike, 576. The Erinyes as an evil deity, an avenging fiend (cf. W. Linwood, A Lexicon to Aeschylus s.v.), is also found in A. Sept. 70; 723, Soph. Ant. 603, OC 1299, Eur. Suppl. 836, Pho. 1029.

The appeal is in the optative, third person (as is common in curses). It is introduced by the traditional ἄλλ᾽. Erinyes is called τέκνων: cf. A. Sept. 70: Ἐρινύς πατρός, and Ag. 1432: τῆς ἐμῆς παιδὸς Δίκην. For the epithet φοβία (of Dike) see on Hel. 167, p. 52. It is employed of Dike for a single time here and indicates her function as an avenging power (cf. RE. 5.1, 576). Both the

* Knoke and Haldane do not speak of these passages.

beings invoked are not treated as divine, but simply as personified.

THE FORMULAIC END

At the end of three plays (IT, Pho., Or.)¹ the Chorus utter a short appeal to Nike on behalf of the poet, for permanent victories in the dramatic contests.² In Ar. Eq. 581 we have a similar appeal for victory at that particular contest (the appeal is addressed to Athena, who is associated with Nike). For Nike, the personification of victory, see on Ion 452, n. 19, and Nilsson, op cit., p. 34, Cults 5, p. 444, ML 3.2, 2069, 2075; she had no separate cult in the classical period, but she is considered as a personal being: cf. RE 17.1, s.v. Nike, 294. Nike, as the personification of victory (not as an ἐπωνυμία of Athena) appears once more in Tragedy, in Soph. Ant. 148; cf. also O.h. 33, Pi. Nem. 5.42, Isth. 2.26, Bacchyl. Ep. 3.5, 5.33, 10.15, 11.1, 12.5, Epigr. 1.1.

Nike is apostrophized in the second person, with an exclamation (ὦ) and an epithet (σεμνή), reinforced by the adverb μέγα: this is a unique expression for an invocation (cf. A. Suppl. 141: σεμνᾶς μέγα ματρὸς). By this title of honour Nike is presented as a principal goddess. In Soph. Ant. 147 she is called μεγαλῶνυμος. Σεμνή, which comes from the common religious stock, is employed of her for a single time. The prayer follows in two optatives. For the prayer τὸν ἐμὸν βίον κατέχοις cf. Pi. Ol. 13.25: γένοιτο χρόνον ἅπαντα and O.h. 72.9 (to Tyche): λίτομαι σε μολεῖν βίῳ. In many O.hs. we find a

prayer concerned with the βίον or βίον: cf. O.hs. 19, 20, 25, 28, 29, etc. Nike is rather treated as a divine being here by the solemn invocation μέγα σεμνή.

HYMNS OF PRAISE

In Euripides we find three examples of songs which eulogize or speak of the power of an abstract personification: Alc. 962, Hipp. 525, fr. 897 N². (inc. fab.).*

ALCESTIS 962-982

I n t r o d u c t i o n

After Alcestis' funeral and a dirge of Admetus on his fate, the Chorus philosophize in the fourth stasimon on the power of Necessity.¹ The song turns to a hymn to Ἀνάγκη, who is personified and treated as a deity. Ἀνάγκη was first treated as a deity by the Orphics (cf. RE 1.2, s.v. Ananke, 2057f); she was also personified and played an important rôle in the speculations of the early philosophers: cf. Parm. B 8.30, A.37, Herakl. A8 (identified with εἰσπαρμένη), Thal. A 1(35), Gorg. B 11(20), etc.; for the cult of Ἀνάγκη cf. Cults 5, p. 447 and ML 3.2, 2073.² In Greek Tragedy she is seldom treated as personified: cf. A. Pers. 569, PV 105, 514, 1052, Soph. fr. 235 N² (Thyest.), Eur. Hel. 514, fr. 475 N² (Likymn.), 716 N² (Teleph.), 1022 N² (inc. fab.); it is only Euripides who treats Ἀνάγκη in the Orphic manner (cf. RE 1, s.v. Ananke, 2058).³ And among our evidence our song is the only hymn or prayer to Ἀνάγκη; cf. also fr. ad. 501 N² in which she is also called Θεός.

* Hipp. 525 is analyzed by both Knoke and Haldane; Haldane also analyses Alc. 962.

S t r u c t u r e

The song starts with a personal statement, in which the omnipotence of Necessity is illustrated: some further hymnal songs which start in a somewhat similar manner are A. Ag. 160 (l. 163), Soph. Trach. 497, Eur. Med. 627, IA 543; cf. further Pi. fr. 169. This is not, though, a hymnal beginning. The antistrophe is closer to the hymnal techniques: it starts with the $\mu\acute{o}\nu\omicron\varsigma$ formula (cf. Keyssner, p. 35): this sentence indicates the goddess's nature. Then we have an apostrophe to the goddess by an epithet only, which includes a prayer, in the optative (for prayers in hymns on the $\phi\acute{\upsilon}\sigma\iota\varsigma$ of the god, see above, p. 227): this is not a prayer for a particular service, but it is a prayer for a blessed life, as is the case with the prayer in the Orphic hymns, which belong to the same type of hymns. The prayer is followed by a $\gamma\alpha\rho$ -sentence, which functions as the Begründung: the power of Necessity. In this part the personal pronoun is used twice (see on Hipp. 1268, p. 267). The song to $\text{'}\text{Ανὰγκη$ ends here; the Begründung is an actual praise of $\text{'}\text{Ανὰγκη$, as it is in O.hs. 14, 16, 33, 62, etc.

PROOEMIUM		CENTRAL PART		FINAL PART	
C'εγω καὶ διὰ μούσας ... πολυήνοιας ἀντιτεμὴν βροτοῖσιν)		μόνας δ' οὐτ' ἐπὶ βωμῶν ... ἔστιν αἰδώς		_____	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑ	PLACES	
Ἀνάγκας	—		δαῖς νότνια	—	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
μόνας... ἐλθεῖν ... οὐ κλύει		κρείσσον οὐδὲν Ἀνάγκας) καὶ γὰρ ... σὺν σοὶ ... δαμάζεις...			

Examination of the hymnal features and other material

For the theme of our song in general cf. Thal.

A1, 35 (Dieß-Kranz): ἰσχυρότατον ἀνάγκη·κρατεῖ γάρ πάντων ;
 Moschion fr. 2 N²: ὦ καὶ θεῶν κρατοῦσα καὶ θνητῶν μόνη|μοῖρ',
 ὦ λιταῖς ἄτεγκτε δυστήνων βροτῶν, | πάντολμ' ἀνάγκη, στυγνόν
 ἢ κατ' αὐχένων|ἡμῶν ἐρεΐδεις τῆσδε λατρείας ζυγόν; cf. also
 Sim. 542.29f. Ἀνάγκη is called θεὰ here (cf. also fr. ad.
 501 N²), and πότνια (this is employed for a single time of
 her and it comes from the common religious stock). The
 δαμάζειν motif is common in our evidence: Eros is δαμάλης
 in Anacr. 357; in Sapph. 1.3 we read: δάμνα, in 102: πόθωι
 δάμεισα....δι' Ἀφροδίταν; in The. 1388: δαμναῖς δ' ἀνθρώπων
φρένας; in Pi. Nem. 7.90: Γίγαντας ὅς ἐδάμασας, etc.
 For the mention of Orpheus here cf. L. Méridier, Euripide et
 l'Orphisme, BAGB 18(1928), p. 28: it is an allusion to
 the magical voice of Orpheus.⁴ For μόνas δ' οὐτ' ἐπὶ βωμούς
 etc. cf. A. fr. 161 N² (Niobe), on Thanatos, and Moschion
 fr. 2 N². For similar prayers for a blessed life cf.
 O.hs. 8: ἡδὺν δέ βίον μύστησι πρόφαινε; 11: ἀγαθὴν δ'
 ὅπασον βίοτοιο τελευτήν; 13: πέμποις εὖολβον βιότου τέλος,
 etc.; see further Keyssner, p. 137.

Vocabulary - Style

Of the sacred vocabulary we find eight words:

μόνας , βωμούς , βρέτας , θεᾶς , αραγίων , κλύει, πότνια , ἔλθοις .

The diction is not picturesque; we find, though, six
 adjectives and two metaphors (μετάροιος ἦξα , ἀντιτεμνών).

In vocabulary we find one word of which Euripides is our
 earliest witness: ἀντιτέμνω ; some epic words: αἶσσω ,

γῆρος , νεύω , δαμάζω ; one heavy compound: πολυπόνοις .

The article occurs twice. The common hymnal stylistic techniques are not found. The style of the song is not elevated and in ornament it is rather poor.

* * * * *

To sum up, the song does not sound like a solemn hymn, but in character it is a hymn, of the type of *φωτικοὶ ὕμνοι* : it is an actual praise of 'Ανάγκη, though not conforming to the traditional techniques. Of the typical hymnal features in structure and phrasing we find a few only. 'Ανάγκη is treated as a divine being. The song is perfectly suitable to the context. The tone of the song is purely philosophical.

HIPPOLYTUS 525-564

I n t r o d u c t i o n

The nurse is leaving the stage in order to carry out her secret plan about Phaedra, praying for Aphrodite's co-operation. The Chorus then sing the first stasimon on the destructive power of Love (see on Hipp. 1268, p. 26f). Eros belongs to the abstract personifications who were mainly thought of as real personalities.¹ For the personification of Love cf. Hes. Th. 120 (where he is called a god), 201; for his cult cf. Cults 2, pp. 625f, and 5, pp. 444f, ML 3.2, 2075, and Barrett's Commentary, p. 261. In Greek Tragedy Eros is personified and treated as a divine being in Euripides mainly:² cf. Hipp. 1274, Bacch. 405, IA 548, frr. 136 N² (Androm.), 269 (Auge), 430 and 431 (Hipp.), 663 (Sthenob.), 897 (inc. fab.); in Sophocles this happens three times: Ant. 781, Trach. 354,

441; in Aeschylus Eroses are personified once: Suppl. 1042. Hymns to Eros which have come down to us are: O.h. 58, Soph. Ant. 781; cf. also Alcaeus 327 and Anacr. 358; for the statement of Plato (Sympos. 177c) that Eros has never had a song of praise composed for him, see S. and A., pp. 269ff.

S t r u c t u r e

The hymn starts with an invocation of Eros by name, in anadiplosis, a relative clause and a participle referring to Eros' power. There follows a prayer with two optatives, without a transitional particle, and a γάρ-sentence which functions as the Begründung of the prayer, which in fact shows the god's power again; here we find the god's γένος phrased with a common expression of origin. This is the first strophe of the stasimon, which has a typical hymnal structure of the euctic type. But the song does not come to an end yet and the prayer is not its main aim. Some further examples of ποικίλοι ὕμνοι in which we find a prayer at the beginning are: O.hs. 11, 27, 29. In the first antistrophe the Chorus express their devotion to Eros and celebrate his power. The second strophic pair exemplifies his power: see on Soph. Trach. 497, p. 284. In the strophe we have the first example, in a long narrative sentence with a past participle and a verb in the aorist at the end; the narrative concludes with a commiserative exclamation.³ In the antistrophe we have the second example: it starts with an apostrophe to Thebes (cf. Bacch. parodos 120); the narrative is very short and again we have a past participle and a verb in the aorist. The song ends with a γάρ-sentence, a statement on Aphrodite

(with whom Eros is associated, see on Hipp. 1268, p.267),
and this is a sort of Begründung for all that has been said
above. The hymn as a whole is unique in structure among
our evidence.

PROOEMIUM		CENTRAL PART		FINAL PART	
("Ερως "Ερως)		ὁ κατ' ὀμμάτων... πότμῳ φονίῳ κατηύνασεν 11.525-562		δεινὰ γάρ...πεπότηται	
NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΕΤΣ	PLACES	
"Ερως	ὁ Διὸς παῖς	—	ὁ στάζεις εἰσάγων, τύραν- νον, κληδοῦχον, πέρθοντα, ἰόντα	—	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
τύραννον ἀνδρῶν κληδοῦχον δεινὰ γάρ...		ὁ στάζεις...εἰσάγων οὔτε γάρ...βέλος πέρθοντα...ἰόντα τά μὲν οἰχαλίζα...κατηύνασεν...		—	

E x a m i n a t i o n o f t h e e l e m e n t s a n d o t h e r m a t e r i a l

Barrett in his Commentary has collected certain hymnal features of our song, as well as echoes from our lyric evidence, and it becomes obvious that most of the motives in the song are borrowed from other songs. Eros' γένος is new (see further Barrett, ad loc.). For Eros the poet uses two metaphors from the military phraseology:

ἐπιστρατεύση , πέρθοντα : these are apparently in association with his bow. The two epithets employed of Eros, τύραννος and κληδοῦχος are new: the former recalls the bad aspect of Eros (cf. Alcaeus 327: δεινότατον θεῶν , The.

1231: σχέτλιος); this epithet is also used of Eros in Eur. fr. 136 N² (Androm.);⁴ the latter is related to his association with Aphrodite; in O.h. 58.4 we read of Eros:

πάντων κληΐδας ἔχοντα ; cf. also O.h. 1.7 (to Hecate): παντός κόσμου κληδοῦχον ἀνασσαν.⁵

For εἰσάγων γλυκεῖαν | ψυχῇ

χάριν cf. Alcman 59a: γλυκὺς κατεΐβων καρδίαν λαίνει ;

cf. also Hom.h. 5.45: γλυκύν ἔμερον ἔμβαλε θυμῷ (i.e.

Zeus to Aphrodite). For some further examples of the destructive power of love, cf. The. 1231ff.

V o c a b u l a r y - S t y l e

Of the sacred vocabulary we find five words:

φανείης , ἔλθοις , παῖς , ὑμέναιος (twice), ἱερὸν . The diction is picturesque: we find thirteen adjectives (one of them is ornamental: ἱερὸν τεῖχος); eight metaphors:

ὁ κατ' ὀμμάτων στάζεις , οὓς ἐπιστρατεύσει , βέλος ἔησιν , θαλάμῳ κληδοῦχον , πῶλον ἄζυγα , ἀποζεύξασα , πότμῳ

κατηύνασεν , παντῇ ποτιπνεῖ ; three similes: Ναῖδ' ὅπως τε..., οὔτε γὰρ πυρός... οἶον... ἔησιν, μέλισσα δ' οἷα τις...;

one personification: στόμα Δίρκης . . . In vocabulary we observe the following: we find one word of which Euripides is our earliest witness: τέρανον (also in other Euripidean passages); many epic words: στάζω , αἶα , ἄέξω , πέρθω , τόμος , πότμος , κατευνάζω, ποτάομαι; one heavy compound: κληδοῦχον . The article occurs ten times. We have three participles referring to Eros (εἰσάγων , πέρθοντα , ἰόντα) , one relative clause (ὃ στάζεις); there we also find an anadiplosis twice ("Ερως, "Ερως , ἄλλως , ἄλλως) , three exclamations (ὦ) in the narrative parts. The common hymnal stylistic techniques are found to a considerable extent. The style of the song is not particularly elevated; in ornament it is rich.

* * * * *

To sum up, the song sounds like a solemn hymn, though not totally conforming to the traditional techniques. Eros is celebrated as a powerful divine being. The song combines the three types of praise: the πόσις , i.e. the power of the god, an expression of devotion, and narrative. The first strophe can also stand as a separate euctic. The principal theme of the song is the destructive power of Eros and this is even stressed by the prayer at the beginning. Of the typical hymnal features in structure and phrasing we find a considerable amount. It is perfectly suitable to the context, and as Barrett says in his Commentary (p. 257), "disaster is about to break on Phaedra too".

Fr. 897 N² (inc. fab.)

In RE 9.1, s.v. Hymnos, 163 we read of this fragment the following: "ein kurzer Preis des Eros steckt in den Anapästen"; we also read ad loc.: "Besonders charakteristisch für Euripides sind anapästische Hymnen mit philosophischem, namentlich physikalischem Einschlag: fr. 593, 594, 912". Furthermore in Athenaeus (who quotes this fragment), 13.561a we read: "ἐπὶ τούτοις τοῖς λόγοις ἔδοξε τοῖς παροῦσι τῶν φιλοσόφων περὶ τοῦ ἔρωτος καὶ αὐτοῦς τι εἰπεῖν καὶ περὶ κάλλους. καὶ ἐλέχθησαν λόγοι φιλόσοφοι πάμπολλοι· ἐν οἷς τινες καὶ ἐμνημόνευσαν τοῦ σκηνικοῦ φιλοσόφου Εὐριπίδου ῥημάτων, ὧν ἦν καὶ τάδε" (there follows our fragment).

The song is not an actual hymn in structure¹; it contains several reflections on Eros and thus it has a merely philosophical tone; in content it is a φυσικός ὕμνος. Eros is treated as a divine being: he is called δαίμων (which is equivalent to θεός in Euripides: cf. Bacch. 84, 100, 416). The song turns to a praise of Eros, of his pleasant aspect. There follows a prayer for a moderate love-life, which indicates the dangerous aspect of Eros. The song concludes with advice to the young ones for a moderate love-life: this is unique among our hymnal evidence. The theme of our song is common in Euripides: cf. Hipp. 525, 1268, Med. 627, IA 543; in fact Euripides often deals with the two aspects of Eros: cf. RE 6.1, s.v. Eros, 495.

Eros is called παῖδευμα σοφίας ἀρετῆς, and ἡδιστος: on the former cf. Med. 844 with the Commentary of Page, ad loc., and Wilamowitz-Möllendorff, Excuse zu

Euripides Medeia, Hermes 15 (1880), p. 498, n. 1 (= Kleine Schriften I (1935), p. 34, n. 1). In A.Gr. 12.2.5 Eros is associated with the Graces. Eros is ἡδύς in O.h. 58.1 and in A.Gr. 12.2.5. In Eur. Alc. 790 Aphrodite is ἡδίστη (also in A.Gr. 6.290.2). The ἄγριοι τρόποι recall his epithet ἄγριος in A.Gr. 5.177 and 12.48. At the middle of the song we find a γάρ-sentence which functions as a Begründung. Of the typical hymnal features we find a few in our song: three epithets (one of which appears for a single time: παίδευμα σοφίας ἀρετῆς), one participle (ἔχων), the γάρ -sentence. The article occurs five times. The diction is not picturesque and the style is not elevated.

PROOEMIUM		CENTRAL PART		FINAL PART	
<p>—</p>		<p>παιδεύμα δ' ἔρως... εἰς ἐλπίδ' ἄγει</p>		<p>... μῦτε συνέειν ... ναίουμι τὸ δ' ἔρᾱν προλέγω... ὅταν ἔλθῃ</p>	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑ	PLACES	
ἔρως	—	—	παιδεύμα σοφίας ἡδιστος	—	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
<p>παιδεύμα σοφίας, ἀρετῆς ἡδιστος ἄλυστον τέρεν ἔχων</p>		<p>—</p>		<p>—</p>	

To sum up, the song though not hymnal in structure (it contains, however, a Begründung and a prayer), is a hymn in content: it deals with the nature of Eros, who is praised as a divine being. It belongs to the type of φυσικοί ὕμνοι and it has a philosophical tone. Of the typical hymnal features we find a few only. Echoes from our evidence are rare, though the theme of the song is common.

SURVEY

From the analysis presented above of the hymnal lyrics addressed to abstract personifications, the following general observations can be offered.

1. In nine cases Euripides addresses various abstract personifications, according to the principles of the various types of hymnal songs: five of these lyrics are short appeals, while the remaining can be taken as hymns.
2. Five of the abstractions addressed are established personifications in Greek literature and later cults: Dike (twice), Eros (twice), Thanatos, Eirene, Nike; one of them is a merely philosophical abstraction: Ananke; lastly, Lyssa is a personification which appears in Aeschlyus and Euripides only.
3. The following of these abstractions are treated like divine beings: Ananke, Eros (twice), Thanatos, Nike, Eirene. The rest of them are simply personified.
4. The longer among these lyrics, though hymnal in character, do not commonly conform to the traditional

hymnal patterns, with the exception of Kresph. fr. 453 which is an actual kletic hymn. Yet, we find a considerable amount of such hymnal techniques.

5. Those lyrics whose main aim is not prayer are all φυσικοί ὕμνοι and they have a philosophical tone.

6. All of them are suitable to the context, and thus the selection of the beings addressed becomes well justified. The treatment of these beings is the traditional one, as found in other songs among our evidence.

7. The epithets employed of the beings addressed commonly come from the common religious stock; a few of them are new, but they still apply to the traditional treatment of these beings.

8. The longer among them consist either of a strophic pair (Alc. 962, Kresph. fr. 453, though not complete), or of two strophic pairs (Hipp. 525); fr. 897 N² can be taken as "astrophic".

9. Most of them are uttered by the Chorus (Alc. 962, Hipp. 525, Kresph. fr. 453, the formulaic end, Bacch. 977 and 991); two of the short appeals are uttered by the heroes of the play.

10. Two among them only sound like solemn hymns: Hipp. 525, Kresph. fr. 453. These two also are the only ones which are also decorated songs.

11. We find a considerable amount of echoes from our evidence.

ABSTRACT PERSONIFICATIONS IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find five lyrics in which abstract personifications are addressed according to hymnal principles: Suppl. 359f, Ag. 773-81, Cho. 726f, Eum. 321-27; 837-46.* These personifications are: Themis, Dike, Peitho, Nyx (twice). Except for the last one, the rest of them are established abstract personifications; Nyx is not an ethical or political power or idea, but it is a physical concept which was also personified in Greek mythology and has a hymn in the Orphic collection (cf. O.h. 3): in fact she is not a goddess.¹ She is included in this chapter since she is treated as a personal being. These passages are classified in the following hymnal groups: a) kletics and subtypes: Suppl. 359, Cho. 726, Eum. 321; 837; b) hymns of praise: Ag. 773. The first two are short appeals. The remaining are longer lyrics (they are "astrophic"). All of them are uttered by the Chorus. In group a) we have two lyrics of the κλῦθι type (in Eum. 321 we find the verb κλῦθι, in Eum. 837 the verb αἶε, which is not common in such appeals), one lyric of the ἰδεῖν type (the verb ἴδουτο is employed), and one lyric of the kletic type (the verb συγκαταβῆναι is used which is unique among our evidence: cf. Ar. Ran. 386: συμπαραστάτει, Ran. 399: συνακολούθει). In group b) we have a lyric which is not hymnal in structure²; it speaks of the nature and power of Dike and has a purely philosophical tone: thus it

* None of these lyrics is analysed by Knoke. Haldane analyses Cho. 726 (the whole lyric) and Eum. 321 (the δέσμιος ὕμνος as a whole).

belongs to the type of φυσικός ὕμνος , as far as its theme is concerned. It is only Eum. 321³ and 837 which have a hymnal structure: hymnal invocation and Begründung. Both of them are strictly dramatic lyrics. In group a) we find epithets of the beings addressed, which are new: θεοσία θέμις, Πειθώ δολία , μάτερ (of the Erinyes) Νύξ . The theme of the song to Dike is unique among our evidence; it deals, though, with the traditional conception of Dike: she honours the righteous man and is against guilt. Of the typical hymnal features we find two participles only.

Generally, all these lyrics are not close to the hymnal patterns. We hardly also find words of the sacred vocabulary and echoes from our evidence. The style is elevated to a small extent in Ag. 773 and Eum. 837. In Ag. 773, Eum. 321; 837 there is also some ornament (metaphors, adjectives). They are all suitable to the context and the selection of the beings addressed is thus well justified. Among these beings it is only Themis who is treated as divine; the remaining are simply personified.

PROOEMIUM		CENTRAL PART		FINAL PART	
<hr/>		Δίκα δὲ λάμναι... πάν δ' ἐνὶ τέρμα νωμᾶι		<hr/>	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΣ	PLACES	
Δίκα	—	—	οὐ σέβουσα	—	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
λάμναι... λινοῦσα... οὐ σέβουσα		τίαι... πάν δ' ἐνὶ τέρμα νωμᾶι		<hr/>	

A. Eum. 321 - 27

Eum. 837 - 46

NAME	GENOS	ΕΠΙΘΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Νῦν	—	—	πατερ	—	κλῦθι		ὦ μ' ἐμμεν ὁ λαοῦς γαρ...	—	—
Νῦν	—	—	πατερ	—	αἰε		ἵνεω τοι μένος... ἀπὸ με γαρ ἐμῶν ...	—	—

Turning now to Sophocles, we find four lyrics in which abstract personifications are addressed according to hymnal principles: Ant. 781-801, OT 151-157, El. 1066-69, Phil. 827-32.* To these we can add El. 111 and OC 1574-78 where abstractions are addressed together with certain gods (these two lyrics have been examined in Chapters I and II). The abstractions addressed are all established personifications: Eros, Pheme (twice)⁴, Hypnos, Ara, Thanatos. These passages are classified in the following hymnal groups: a) kletics and subtypes: El. 111, Phil. 827; b) euctics: OT 151, El. 1066, OC 1574; c) hymns of praise: Ant. 781. Except for Ant. 781 and OT 151, the remaining are not long lyrics. Ant. 781 consists of a strophic pair, OT 151 is "astrophic". They are all uttered by the Chorus (except for El. 111 which is uttered by the heroine). In group a) we have two kletic appeals with the verb ἐλθεῖν ; in Phil. 827 the klesis is repeated at the end with the verb ἔθι in anadiplosis; in group b) we have two euctics with a demand in the imperative: OT, El. 1066; the third euctic contains a wish with the verb κατεύχομαι plus an infinitive, and an invocation of Thanatos with the verb κικλήσκω (such a prayer is not common among our evidence: cf. OT 205: θέλω μ' ἄν plus an infinitive); in group c) we have an actual hymn to Eros, both in structure and content: it is a φυσικός ὕμνος . In all of these passages we have a hymnal invocation. The epithets employed of the beings addressed are all new (except for ἀνάξ of Hypnos).

* Both Knoke and Haldane analyse Ant. 781, OT the parados (as a whole), Phil. 827 and OC 1574 (the whole stasimon).

PROOEMIUM		CENTRAL PART		FINAL PART	
ἸΕΡΩΣ ἀνίκατε μάχαν		ὡς ἐν κέντρῳ νίντεῖς ... ἀμαχος γὰρ ἐμναίσει...			
NAME	GENOS	EPONYMIAI	EPITHETS	PLACES	
ἸΕΡΩΣ	—	—	ἀνίκατε ὡς... νίντεῖς ὡς... ἐννοχέῃς σηερόντιος	—	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
ἀνίκατε μάχαν ὡς... νίντεῖς ὡς... ἐννοχέῃς φοιτᾷς...		σὺ ... παρσνᾶς σὺ ... ἔχεις τὰρᾶσαι			

Soph. OT 151-57

Phil. 827-32

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΕΤΣ	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
δαμα	τέκνον ἑλπίδος	—	ἀμείβοτε	—			ἐκτέταμαι ὄρενα...	εἰπέ μοι	—
ἡγήνε	—	ἡρώων	οὐδνας - ἀλγέων ἀδανς, ἐναιών ἀναζ	—	ἑλπίδος ἰδού	—	—	ἀνείσχοις	—

The theme of Ant. 781 is borrowed from Hom.h. 5; the treatment of Eros is the traditional one.

Generally, in all these lyrics we find a considerable amount of hymnal features, but a few echoes from our evidence only. There we do not find many words of the sacred vocabulary. The style is not elevated; in ornament they are not rich, with the exception of Ant. 781 in which the diction is picturesque. They are all suitable to the context and the selection of the beings invoked is well justified. All of them are treated as divine beings, except for Eros in Ant. 781.

GENERAL CONCLUSIONS ON THE ABSTRACT PERSONIFICATIONS IN GREEK TRAGEDY

The examination of the hymnal lyrics addressed to abstract personifications offers some interesting conclusions on the techniques and attitudes of the three tragedians.

Euripides offers the most of such examples, followed by Sophocles. All three of them address established personifications, with two exceptions in Euripides (Ananke, Lyssa). Dike is addressed by both Aeschylus and Euripides: Aeschylus praises her, Euripides prays to her. Eros and Thanatos are addressed by both Sophocles and Euripides. They both praise the power of Eros, and both pray to Thanatos. The Euripidean prayer to Thanatos recalls the Sophoclean prayer to Hypnos to a small extent. Both Sophocles and Euripides treat most of these

beings as divine. Aeschylus does not treat them as divine, but simply as personified. Euripides offers the most examples of lyrics which are close to actual hymns; Sophocles comes next; this does not apply to Aeschylus. Although Euripides is not especially interested in the *φαεινός ὕμνος* to a god, he appears to be interested in this type of hymn to abstract personifications. The treatment of these beings is the traditional one in Euripides and Sophocles; this does not generally apply to Aeschylus.

Lastly, Aeschylus appears to be different from Sophocles and Euripides as far as the composition of the lyrics under consideration is concerned. Sophocles and Euripides compose lyrics to abstract personifications, in which we find a considerable amount of hymnal and traditional features. And it is mainly in Euripides that we find some decorated examples of this type.

CHAPTER V

HEROES AND HEROINES

Apart from the various deities (including the abstract personifications), the Greeks also worshipped their heroes and heroines.¹ For the Greek heroes and their cult cf. L.R. Farnell, Greek Hero Cults and Ideas of Immortality, Oxford, 1921, K. Kerényi, Die Heroen der Griechen, Zürich, 1958, W.H. Rouse, Greek Votive Offerings, Cambridge, 1902, pp. 3-37, J.N. Coldstream, Hero-cults in the age of Homer, JHS 96 (1976) 8-17, RE 8.1, s.v. Heros, 1111-1145, and E. Rohde, Psyche. Seelencult und Unsterblichkeitsglaube der Griechen, 2nd ed. Leipzig and Tübingen, 1898, pp. 146-199.

In this chapter, I shall examine lyric passages addressed to Greek heroes, and which can be classified in the various types of hymnal songs, as examined in the preceding chapters. As heroes and heroines I take the established (human) personages of Greek Mythology (whether Pan-Hellenic or local heroes), who were worshipped by the Greeks.² A distinction will be made between those who are dead and those who are still alive in the play.³ These heroes fall mainly into one category: they are heroes of epic and saga.

Our evidence for songs addressed to heroes and heroines consists of the following: Alcaeus 283 (Helen), 298 (Kassandra and Ajax)⁴, Sappho 44 (Hector and Andromache), Pi.fr. 169 (151)⁵ (Hercules), Bacchyl. Dith. 15 (Ἀντινορίδαν ἢ Ἐλένης Ἀπαίτησις), 16 (Ἡρακλῆος), 17 (Ἡΐθεον ἢ Θησεύς), 18 (Οἰσεύς), Pi. Pyth. 11.1 ff (Semele, Ino, Alkmene), Nem. 7.85 ff (Hercules), Paeon ii (the local hero Abderos); in the

epinikian odes of Pindar and Bacchylides we also find heroic myth: e.g. Pi. Ol. 13.84 ff (Bellepheron), Nem. 1.33 ff (Hercules), 3.32 ff (Αἰακίδαι), 10.49 ff (Dioskuroi), Bacchyl. Ep. 5.56 ff (Hercules), 13.100 ff (Achilles-Ajax), etc. Cf. also Gr. L. P. pp. 88, 99, 120, 252 (on Stesichorus, Ibycus). To these songs we can add certain passages from the Homeric poems, in which the epic heroes are addressed in hymnal terms: e.g. Il. 9.96.

In Greek Tragedy we have the following examples of lyrics addressed to heroes and heroines: A. Suppl. 348-53; 418-37; 966-974, Cho. 157 ff; 332-39. Soph. OC 1491-99. Eur. Alc. 435-75; 569-605, Suppl. 277-85, Androm. 507 f; 523-5; 789-801, HF 348-441; 673-700; 798-814, IT 170-177, El. 127-139, Tro. 587-90; 591-94, [Rh.] 342-87.

To help our analysis, these lyrics will be classified into the following groups:

a) kletics and subtypes:⁶ A. Suppl. 348, Cho. 157; 332. Soph. OC 1491. Eur. Suppl. 277, Androm. 507, El. 127, Tro. 587.

b) euctics: A. Suppl. 418; 966. Eur. Androm. 523, IT 170, Tro. 591.

c) Hymns of praise: Eur. Alc. 435; 569, Androm. 789, HF 348; 673; 798, [Rh.] 342.

As a type-specimen for a hymnal song to heroes I shall take Pi. Pyth. 11.1-16 (which imitates the hymnodic prooemia to the Muses) and Bacchyl. Dith. 16 (a narrative song).

Pi. Pyth. 11.1-16

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Σεμέλα , Ἰνώ Ἐφρακλείος ματρὶς)	Κάδμου κόραι ἡαῖδες Ἐφρωνίας	Λευκοθέα	ἀγνιάτι ὁμοδαλαμε ἀριστογονῆς	Ὀλομηνιάδων ἀγνιάτι, ποντιᾶν ὁμοδαλαμε Νηρηίδων)	ἴτε	—	—	κελαδῆσεν	—

PROOEMIUM		CENTRAL PART		FINAL PART	
... ἐπεὶ ὅλκαδ' ἐνεμύεν ἐμοὶ χρυσέαν... παρ' ἀγακλέα ναόν		πρὶν γε κλέομεν λινεῖν δέξατο Νέσσου πάρα δαιμόνιον τέρας		—	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	
Ἀμφίτροωνιάδαν	Ἀμφίτροωνιάδαν Διὸς υἱὸς	—	δρασυμυδέα δῶτα ἀταρβομάχας	Οἰχαλίαν	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
(δρασυμυδέα δῶτα - ἀταρβομάχας)		—		—	

KLETICS AND SUBTYPES

In Euripides we find three lyrics of the kletic type (Androm. 507, El. 127 and Tro. 587), and one lyric of the ἱκετικὸν type (Suppl. 277),* addressed to heroes. Two of them are short appeals (Androm. 507, Tro. 587); the remaining two are longer prayers. In one case only the hero addressed is dead (Hector in Tro. 587). The heroes addressed in the remaining three examples are alive in the play: Theseus (Suppl.), Neoptolemos (Androm.), Orestes (El.).

SUPPLICES 277-85

After the critical attitude of Theseus towards Adrastus, the Chorus, consisting of Argive women, appeal to Theseus in a desperate attempt to secure his help. They remind him first of his heroic origin, which they have in common with him (ll. 263 ff.); this recalls a typical hymnal element, the link between the god and the petitioner. For Theseus as a hero see HC, pp. 337-42 and Kerényi, pp. 235-265. Before their actual prayer, they call on each other to implore the hero: this recalls a hymnal feature, the exhortation to praise (here to prayer); on this see on Hipp. 58, p. 289 (in this part notice the anadiplosis at the beginning, ll. 271 f, a sacral iteration as Collard remarks ad loc., and the use of the sacred verb ἱκεῖν). Their appeal to Theseus comes naturally at this point. It starts with an invocation of the hero, not by name, but by two adjectives (he is present): the first is propitiatory, εὐχόμενος, and belongs to the sacred vocabulary

* These lyrics are not examined either by Haldane or by Knoke.

(see Keyssner, p. 69), and the second is honorific, δοκιμώτατος Ἑλλάδι; Theseus, however, was a local hero, worshipped in Attica only (see HC, p. 338). There follows a verb of praying, ἀνιόμαι, and this is a common hymnal feature (see on Ion 452, p. 30); the verb employed here is also found in Ar. Thesm. 977 and 1155. The verb of praying is accompanied by a participle, ἀμβολιόνουσα: for participles with the prayer cf. Ziegler, p. 66. Two prayers follow, the first in the imperative, the second in the subjunctive, plus μὴ (for οἴκησαι cf. A. Suppl. 1030 and for μὴ κατίδης cf. Eur. Med. 1251). With the second prayer we have a new invocation of Theseus, by the noun τέκνον (cf. Ion 452: ὦ κόρα), and a second verb of praying, ἱκετεύω (which is commonly employed in prayers). At the end we find an ἰδεῖν prayer with the verb βλέβον, which is not common in prayers to gods. The final sentence forms an especially strong appeal to Theseus' humanitarian feelings (cf. A. Sept. 110; 144, Soph. OT 170).

Of the typical hymnal features we find a few only in our prayer: invocations with epithets, verbs of praying, a Begründung implied by the expressions ἀμβὸ τέκνων μ' ἱκέταν ἰεῖσαν, and ἐμῶν βλεβάρων ἐπὶ δάκρυον. Notice also the use of the personal pronoun at the beginning (see on Ion 452, p. 30). Of the sacred vocabulary we find two words only: δῖλος, ἱκετεύω. In vocabulary we only observe the use of epic words (γενεὰς, ἀνιόμαι, ἀμβολιόνουσα, ἀλήτης, χάρμα). Ornamentation is poor.

The prayer is personal and it is under the competence of the particular hero to fulfil it. Theseus is treated as hero while yet alive, as a distinguished human being (see above. n. 3).

Suppl. 277-85

El. 127-139

NAME	GENOS	EPIONYMIAI	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
—	—	—	δίλος δοκιμώτα- τος Ἑλλάδι τέκνον	(δοκιμώ- τατος Ἑλλάδι)	βλέβον		εἰκέταν... εἶσαν)	ἄντομαι οἰκτιῖσαι μὴ καυῖδης εἰκετεύω	—
(σύγγονε)	—	—	τλάμον σύγγονε	—	ἔλθοις	—	κόνων... τᾷ μελέᾳ)	ἔλθοις δυτήρ, ἐπίκουρος	—

ANDROMACHA 507 f

Andromache walks into the stage with her hands bound with bonds, accompanied by her son and followed by Menelaus. They both lament their fate, and the son appeals to his absent father, Neoptolemos, to appear and release them. It is a short, instinctive appeal. The son expects help from his father, not from heaven. For Neoptolemos as a hero, see HC, pp. 311 ff. The appeal consists of invocation, not by name but by the noun $\pi\alpha\tau\epsilon\rho$, which shows the link between the appealing person and the hero (this word also belongs to the sacred vocabulary as an epithet of certain gods; see further Keyssner, pp. 22 ff); then we have the klesis (the typical verb $\mu\omicron\lambda\epsilon\acute{\iota}\nu$ in the optative), with a predicative adjective, $\epsilon\acute{\nu}\iota\kappa\omicron\upsilon\rho\omicron\varsigma$ (see on Hel. 1495, p. 60 ; for the sacred adjective $\epsilon\acute{\nu}\iota\kappa\omicron\upsilon\rho\omicron\varsigma$ see Keyssner, p. 102). The noun $\delta\acute{\iota}\lambda\omicron\iota\varsigma$ shows again the link between the hero and the appealing person. The appeal is personal. The hero is not treated as such.

ELECTRA 127-139

In her monody Electra laments her fate and appeals to her brother, Orestes, to come and release her from her sufferings, and take vengeance for the murder of their father. Before the actual appeal to Orestes, we have an introduction to it, repeated from strophe a. For Orestes as a hero, see HC, p. 412 (no. 94) and p. 317; and Kerényi, pp. 354-59. Orestes is not invoked by name, but by the expression $\tau\lambda\alpha\mu\omicron\nu\ \sigma\acute{\upsilon}\chi\chi\omicron\nu\epsilon$ which shows their link. The questions $\tau\acute{\iota}\nu\alpha\ \pi\acute{o}\lambda\iota\nu$, $\tau\acute{\iota}\nu\alpha\ \delta'\ \omicron\iota\kappa\omicron\nu$ recall the invocation of a god from different places, where he may be: cf. Ananias 1,

O.hs. 42, 49, 55, etc. The noun ἀδελβάν also shows the link between the appealing and invoked persons. There follows a klesis in the optative, with the verb ἐλθεῖν, and two predicative adjectives, λυτῶρ and ἐπίκουρος: on the former cf. Keyssner, pp. 110 ff, on the latter see above, p. 60.

With the klesis we have a mention of the place which he is summoned to visit (see on Ion 452, p. 31). In this part an exclamatory apostrophe to Zeus is inserted, in anadiplosis, as if his help is requested. And indeed, it is noteworthy that Electra appeals directly to Orestes, not to any deity to send Orestes to Argos.

Of the typical hymnal features we find a few only: invocation with epithets (though not sacred), the link between the two parties, a klesis. The expressions οἰκτρὰν ἐν θαλάμοις λιγῶν and αἱμάτων ἐχθίστων imply the Begründung. Of the sacred vocabulary we find three words only: ἐλθοῖς, λυτῶρ, ἐπίκουρος. In vocabulary we only observe the use of epic words (ἀλκτεύω, μέλεος, ἀλῆτης, κέλλω); ornamentation is not poor: we find seven adjectives and one metaphor (κέλσας πόδ' ἀλάταν).

The prayer is personal. Electra does not appeal to the gods, but straight to Orestes, who is expected to act. He is not treated as a hero.

TROADES 587-90

When the Achaeans seize Andromache, she appeals to Hector to appear and release her. For Hector as a hero, see HC, pp. 328 ff. The appeal is short; it consists of invocation, not by name but by the noun πόσις (which identifies

the person invoked with Hector, and also shows the link between the two), and klesis (we have the typical verb $\mu\omicron\lambda\epsilon\bar{\iota}\nu$ in the optative) with a predicative adjective, $\alpha\lambda\kappa\alpha\rho$ (cf. also Il. 5.644, 11.823 and Keyssner, pp. 107 f). The expression $\epsilon\alpha\varsigma \delta\alpha\mu\alpha\rho\omicron\varsigma$ shows again the link between the two parties. The inserted lines by Hecabe denote that the hero is dead, and recall the typical hymnal feature, the god's abiding place.

The appeal is personal. Andromache does not appeal to gods for help, but to her dead husband. This is different from the appeals in Androm. 507 and El. 127, where the heroes addressed are still alive and can help the appealing persons. In our example Hector is not treated as a hero.

EUCTICS

In Euripides we find three lyrics of the euctic type addressed to heroes: Androm. 523, IT 170 and Tro. 591.* All of them are short appeals. In two cases the heroes addressed are dead (Hector in Androm., Priamos in Tro.); In one case the hero is considered as dead (Orestes, in IT 170).

ANDROMACHA 523-25

After the appeal of Andromache's son to his father Neoptolemos (l. 507), the heroine appeals to her dead husband, Hector (cf. also Tro. 587). Her appeal consists of invocation, not by name but by his γένος and the noun πόσις (which shows their link) in anadiplosis, and prayer with εἶθε and optative (see on Hel. 167, p. 48). The heroine appeals to him for help against Menelaus. The predicative adjective σύμμαχον is also found in Eur. Suppl. 626. The hero is not treated as such.

IPHIGENIA TAURICA 170-77.

Iphigenia invokes her "dead" brother as she offers libations to him. It is a dedication-prayer, without a demand for a particular service (cf. also IT 463; cf. further Eur. fr. 912N²). Orestes is not invoked by name, but by a periphrasis which also includes his patronymic; for δαίλος, which is also used of gods, see Keyssner, p. 128. The verbs νέμω and δέξαι belong to the sacred vocabulary and are used in prayers of this type. Orestes is not treated as a hero.

* Neither Knoke nor Haldane examine these passages.

TROADES 591-94

Following the prayer of Andromache to Hector, Hecabe appeals to Priamos with a prayer αὐτοκαταστροφῆς (for similar prayers see on Hipp. 1370, p. 326); in Soph. Trach. 1040 (to Hades) we have the verb εὐνασον. Priamos is invoked by name and epithets; one of them belongs also to the sacred vocabulary (δέσποτα: cf. Bacch. 582). Priamos is not treated as a hero.

HYMNS OF PRAISE

In Euripides we find seven examples of songs which eulogize or speak of the "res gestae" of a hero in narrative style: Alc. 435; 569, Andr. 789, HF 348; 673; 798, [Rh.] 342.* Since the Greek heroes have also a human character, the songs of praise addressed to them can also be classified as ἐγκώμια (see Introduction, p. 16), and we have to distinguish between ἔπαινος and ἐγκώμιον: on this see Alexander, p. 4: ἔπαινος μὲν ἐστὶ λόγος ἐμβανίζων μέγεθος ἀρετῆς, ἐγκώμιον δὲ λόγος ἐμβανίζων πράξεως καλῆς. Of the heroes addressed one is dead: Alcestis (Alc. 435); one is considered as dead (Hercules, in HF 348). In the remaining examples the heroes are still alive in the play: Admetus (Alc. 569), Peleus (Andr. 789), Hercules (HF 673; 798), Theseus (Rh. 342).

ALCESTIS 435-75

After Alcestis' death the Chorus sing the second stasimon which is a propemptic, though the heroine is not a

* Haldane examines five of these lyrics: Alc. 569, HF 348; 673; 798 (ll. 763-814), and Rh. 342. Knoke examines two only: Alc. 569 and HF 348. As far as Alc. 569 is concerned, they both examine its narrative part only, as a hymn to Apollo.

departing traveller (see further on Hel. 1495, p. 57). It is the third sort of propemptic, as distinguished by Menander (p. 395): it is uttered by an inferior to superior; in this case it is an encomium; and our song is a praise of Alcestis; she is praised for the particular deed, which is the theme of the play. On this cf. Alexander, p. 4: the song is an encomium, i.e. λόγος ἐμβανίζων πράξεις καλὰς . Of the other items which a propemptic may contain, we have the prayer (though not addressed to any deity), and a wish to accompany her (see on Hel. 1495, p. 57). For Alcestis as a heroine cf. Gr.L.P., p. 102 (her wedding narrated in the Ἀδρα ἐπὶ Πελίᾳ of Stesichorus) and Eur. Alc. 1003 with L. Campbell, Religion in Greek Literature, London, 1898, p. 306.¹ Alcestis is treated as a human being in our song, but a distinguished human being (πολὺ δὲ πολὺ δὲ γυναικ' ἀρίστην).

The song begins with an invocation of the heroine not by name, but by her γένος, followed by a wish in the optative (in a propemptic the prayer comes at the end, cf. Menander, p. 399). For the participle χαίρουσα see Keyssner, pp. 130 ff. Then we have an affirmation to Hades with the usual verb ἵστω; at this point the praise of the heroine begins: she is a distinguished woman. Then they turn to Alcestis again and refer to the honours she will receive from the mortals. This implies that she will pass to the heroic sphere. The wish to escort her is followed by the central praise of her particular deed. It is introduced by the traditional σὺ γάρ (cf. Norden, p. 157); here we have a new invocation of the heroine by epithets. There follows a new wish for Alcestis. Her deed is further stressed in the last antistrophe, with a new praise in the σὺ style. The stasimon concludes with an ethical

prayer of the Chorus on behalf of themselves (cf. Pho. 1060).

The song does not have a typical hymnal structure. In content it is an Ἀρεταλογία, although it is not strictly narrative. Of the typical hymnal features we find invocations, prayers, the use of the personal pronoun in the praise. Of the epithets employed two come from the sacred vocabulary:

μόνα, φίλα. Of the sacred vocabulary we find nine words: χαίρουσα, ἴστω, θεός, μέλβουσι, κλέοντες, ὕμνοις, νέμωαι, μόνα, φίλα. For the expression γυναῖκ' ἀρίστην cf. Hom.h. 23.1: Ζῆνα θεῶν τὸν ἀρίστον. For the verb μέλνειν cf. O.h. 62.1, and for κλέοντες cf. Hom.hs. 31.18 and 32.19, O.hs. 1.1, 34.24, 61.1, etc. The expression ὀρεῖαν χέλυν is borrowed from Hom.h. 4.33. For the verb νέμειν in the sense "to escort" see on Hel. 167, n.29. Εἰν Αἴδαο δόμοις is borrowed from Il. 23.179, λιπαραῖσι Ἀδάναις from Pi. fr. 76; Hades is called μελαρχαίτας only here (this epithet is employed of a Centaur in Hes. Sc. 186 and of Nessos in Soph. Trach. 837). For ἀλύροισ ὕμνοις cf. Soph. OC 1222.

The style of the song is elevated. We find four words of which Euripides is our earliest witness: οἰκετεύω, νεκροπομπός, δίκωπος (also in Alc. 252), τέραμνον (also in other Euripidean passages); many epic words (μελαρχαίτας, ὄρεος, χέλυν, κλέω, λιπαρός, ῥέεθρον, ἀμείβω, etc.); three heavy compounds (μελαρχαίτας, νεκροπομπός, μουσολοί). Ornamentation is not poor; we find twenty-one adjectives, of which one is ornamental (ὀλβίαις).

To sum up, the praise of Alcestis does not follow the patterns of the praise of the gods, as examined in Chapter III. Though not an actual hymn, it sounds like a solemn praise. In

fact the song is a propemptic; the heroine is praised for a particular good deed.

PROOEMIUM		CENTRAL PART		FINAL PART	
(ὦ Περίου θύγατερ ...οἰκετεῦεις)		ἴστω δ' Αἶδας... σύ δ' ἐν ἡβᾷ...οὐχὴ		τοῦτα εἴη μοι κύρσαι...	
NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ		EPITHETS	PLACES
(Περίου θύγατερ)	Περίου θύγατερ			γυναικ' ἀρίστην φίλα γυναικῶν	(Σπάρτα - Ἀθῆναις)
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
γυναικ' ἀρίστην		σύ γάρ εἰλες... σύ δ' ἐν ἡβᾷ...		_____	

ALCESTIS 569-605

A part of this song has been examined in Chapter III, as a "play within a play". Here I shall examine the song as a whole, which is in praise of Admetus. For Admetus as a hero cf. Gr.L.P., p. 102 (the Ἰαθλα ἐπὶ Ἥελια of Stesichorus).

In our song he is treated as a human being and is praised as the most powerful and richest dynast in Thessaly,¹ and, mainly, for his hospitality. This praise is of the same type as the praise of Alcestis in the preceding stasimon: it is a λόγος ἐμβανίζων πράξεις καλὰς.

The song opens with an invocation of the house with epithets; the house is identified with its master (cf. the Commentary of Dale, ad. loc.)², who is mentioned in this invocation by the noun ἀνδρὸς. The praise of the house follows introduced by the pronoun σε, as is common in hymns; this praise is the narrative on Apollo's servitude to Admetus, which recalls the "pars epica" of the hymns of praise, though it is not the central theme of the song here. Then they turn to Admetus without invoking him. Their praise is phrased with a series of verbs, the first in the second person, the remainder in the third: οἶκεῖς (this recalls another hymnal element, the god's abiding place), τίθεται, κρατύνει (for this verb see on Hipp. 1268, p. 270, and Keyssner, p. 54). The praise is continued in the last antistrophe, which deals with the specific event which inspired them to sing this song. They pass to it through the καὶ νῦν (cf. also Soph. Ant. 1140), and they use one more verb in the past tense. The song concludes with maxims³ and the expression of their admiration (cf. also Pho. 1054).

The stasimon does not have a typical hymnal structure and it is difficult to classify it: it is not an Ἀρεταλογία, though its theme is the good deeds of Admetus (namely his hospitality); it is a praise of his power but not in the same sense as in the case of the θυσικοὶ hymns to the gods; generally there is a tone of admiration for Admetus, which recalls the tone of devotion in certain hymns to gods. Of the typical hymnal features we find an invocation (not of the hero but of his house), the "pars epica", the use of the personal pronoun, the transition to the main point by καὶ νῦν . The epithets employed of Admetus (θεοσεβῶν δῶτα) do not come from the sacred vocabulary. Of the sacred vocabulary we find nine words: αἶψα , ἡδυδιος , εὐλύρας , ναίειν , χαίρουσι , εὐφρόνι , ὑμεναίους , κρατύνει , καὶ νῦν .

The style is elevated. We find seven words of which Euripides is our earliest witness: μυλονόμης , ποιμνίτης , βαλῖος (also in other Euripidean passages), συμποιμαίνομαι , ποικιλόθριξ , καλλίναος (also in Med. 835), ἱηπόστασις (also in Phaeth. fr. 771N²); one hapax leg. (ἀρτιθανύς); many epic words (πολύξεινος , κλιτύς , δόχμιος , δαδωνός , ὑδίκωμος , πολύμηλος , ἄροτος , etc.); nine heavy compounds (πολύξεινος , μυλονόμης , ποικιλόθριξ , ὑδίκωμων , πολυμηλοτάταν , καλλίναον , ἱηπόστασιν , ἀρτιθανῶ , θεοσεβῶ). Ornamentation is rich; we find seventeen adjectives (of which one is ornamental: ὑδικόμων); one personification (ὑδικόμων ἔλατᾶν; cf. Od. 12.357: δρυὸς ὑδικόμοιο); one periphrasis (ἀμφὶ ἀελίου κνέβαιον ἱηπόστασιν , for darkness).

To sum up, this song of praise does not follow the patterns of the hymns in praise of gods, although we have a "pars epica", which turns to a praise of Apollo. Yet we find certain hymnai features in structure and vocabulary.

PROOEMIUM		CENTRAL PART		FINAL PART	
(ὦ πολύζηνος καὶ ἐλεύθερος ... οἶκος)		σέ τοι καὶ ὁ Πύδιος... ἐν δώμασιν ἀρτιδανῷ		τὸ γὰρ εὐγενές... κεδνὰ πράζειν	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	
(ὦ πολύζηνος... ἀνδρὸς οἶκος)	—		(πολύζηνος ἐλεύθερος)	ἐστίαν οἰκίῃ παρα... βοϊδίαν λίμναν αἰθέρα τὰν Μολοσσῶν ... ἐν ἁκτῶν Πυλίου	
ΘΥΣΙΕ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
—		—		—	

ANDROMACHA 789-801

When Peleus has rescued Andromache and the child, the Chorus, consisting of women of Phthia, sing the third stasimon which concludes with a praise of Peleus; they speak of his three glorious deeds: his fight against the Centaurs, his voyage with the Argonauts, his participation with Hercules in the enterprise against Troy. In that, the song is an Ἀρεταλογία. The Chorus express their admiration for the hero's courage and this is inspired by his recent deed in rescuing Andromache. For Peleus as a hero cf. HC, pp. 310 f. Apparently, in our song he is treated as a hero of saga.

The lyric is short. It consists of invocation, not by name but by his patronymic plus an epithet, and a mention of his three glorious deeds, phrased with infinitives dependent on the verb γαίνομαι. The narrative does not follow the usual patterns (see above, p. 229), and it ends abruptly. His three deeds are given in outline. His second and third deeds are also the theme of Pi. fr. 172, in which Peleus is treated as a hero (Πηλέος ἀνυθέου); cf. also Pi. Nem. 3.32 (Euripides does not borrow anything from Pindar). Hercules is called Διὸς ἱνις : cf. A. Eum. 321 (Λατοῦς ἱνις, of Apollo), Suppl. 40 (ἱνιν προχόνου βοός, of Epaphus). For δορί κλεινοτάτω cf. Il. 16.140 ff (quoted by Garzya in his commentary, ad loc.).

Of the typical hymnal features we find one invocation only. Of the sacred vocabulary we do not find any word. In vocabulary we only observe the use of some epic words (ὕγρα, ἄζενος, ἐγκλεία) and one hapax leg. (ναυστολία). Ornamentation is not rich (we find, though, six adjectives).

The song does not follow the patterns of hymns in praise of gods, although it deals with the "res gestae" of the

HERCULES FURENS 348-441

After Lykos' condemnation of Hercules' wife and children, the Chorus, consisting of old men, sing the first stasimon in praise of the hero - who is supposed to be dead - as they feel helpless. Instead of singing a dirge, they sing a real hymn to Hercules. In the last verses only there is a short lament (see also the Commentary of Wilamowitz, p. 86); in the beginning also we find a word appropriate to the occasion ($\alpha\lambda\lambda\iota\sigma\tau\acute{o}\nu$)¹; this also gives a hieratic tone to the song.² For Hercules as a hero see HC, pp. 95-174 and Kerényi, pp. 137-223. Hercules is treated as a hero in the song (a semi-divine being). The song is in narrative style³ and deals with the hero's glorious deeds; in that it is an Ἀρεταλογία . Such a song could be sung at the tomb of the hero as a cult-song.

The song has a cult-pattern: it consists of prooemium which announces the hymn, a long "pars epica", refrains with different words each time⁴, and a concluding part; thus the narrative does not end abruptly; the concluding part is inspired by the last labour of the hero. Thus, this narrative hymn is different in structure from the narrative hymns to gods examined in Chapter III, which are closer to the Dithyrambs of Bacchylides than to cult-patterns. In the rather long prooemium, which is not of the same type as in the Homeric hymns or the inscribed cult-hymns, we find a mention of the hero not by name, but by a participle showing his present abiding place, and by his double $\gamma\acute{\epsilon}\nu\omicron\varsigma$. For the $\epsilon\iota\tau\epsilon \dots \epsilon\iota\tau\epsilon$ formula cf. Norden, pp. 146 f and see also above on A. Ag. 160, p. 280. The hymn is announced by

the expression ὑμνῶσαι στεφάνωμα μόχθων δι' εὐλογίας θέλω;
cf. Hom.h. 2 (Δήμητρ'.... ἄρχομι' αἰείδειν), Pi. Pyth. 9 (ἔθέλω
χαλκᾶσπιδα Πυθιονίκαν χειρνεῖν). Here we also have an
outline of the song; cf. Hom.h. 5 (ἔργα πολυχρύσου Ἀφροδίτης).
They then pass to the narrative by the ἡρῶτον μέν; for the
common manners of transition to the narrative in hymns, see
above, p. 236. Each topic is connected with the preceding by
τῷ. The narrative is mainly achieved through finite verbs in
the past tense.

Of the typical hymnal features we hardly find a few,
since it is a narrative hymn: the prooemium (though not tradit-
ional in structure), the γένος of the hero, participles
(except for one, the remaining come from the narrative). Of
the sacred vocabulary we find seven words: παῖδα, ὑμνῶσαι,
εὐλογίας, ἀρεταί, θεῶν, ὑμνωδούς, θεῶν. The expression
πλήκτρῳ χρυσέῳ is borrowed from Hom.h. 3.185. For ἴνιν of
Hercules see on Andr. 789, p. 384. Songs in which we find
topics of our hymn are:- A.fr. 74N² (Heraclid.): the slaying
of Geryon (cf. Il. 422 ff); in our song he is called τρι-
σώματος, in Aeschylus τριήτυχος; Pi. fr. 169.6: Geryon;
l. 9: Diomedes' horses (cf. Il. 380 ff); in both songs we
find the word θάτναις; for ἔδάμασε ἡώλους cf. Pi. Nem.
3.23 (δάμασε θῦρας, of Hercules), and Nem. 7.90 (Γίγαντας
ὡς ἔδάμασας); Pi. Ol. 10.15: battle with Cycnus (cf. Il.
389ff). Generally, Euripides does not repeat these songs.

The style is elevated to a great extent. We have
many words of which Euripides is our earliest witness:
ἀχάλινος, κῆρυξ, ἀνδροβρῶς, μυλοδόρος, χαλκίνα,
ἀγορός, ἐκχυρόω (found also in other Euripidean passages),
καλλιδίνης, ἐπινωτίζω, χρυσοκάρυνος, δόρκη, σπλήναιρα,
δυστράνεζος, ὑμνωδός, πυρσόνωτος, ἀμβελικτός, πολυπόταμος,

χρυσέοστος , μυριόκρανος , πολύβονος , σύνυβος , προ-
 παρίσταμαι ; one hapax legomenon: ἀργυρορρύτης ; many
 epic words: μόλη , ἰαχέω , ἔνεροι , ἀμφικαλύπτομαι ,
 ὄρεινόςμος , ἐναίρω , ἔναυλος , ἄλς , etc.; many heavy
 compounds: ὄρεινόμον , καλλιδίνας , χρυσοκάρανον , ποικιλόωντον ,
 διροβόνον , ἀνδροβρῶσι , ἀργυρορρύτων , ξεινοδαίκτην ,
 μυλοβόρον , πυρσόνωντον , etc. Ornamentation is very rich.
 We find fifty-two adjectives, four of which are ornamental:
 καλλιδίνας , ἀργυρορρύτων , ποντίας , πολυπόταμον. We also
 find two metaphors (ἡς ἐνέρων ἐς ὄρβαν - ἐναίρων
 πτανοῖς βέλεσιν) ; and two personifications (ξύνειδε Πηνειός -
 ἀστρωγούς τε κατέσχευ οἴκους....).

To sum up, the hymn to Hercules, although it has a
 hymnal pattern and is an actual praise of the hero, does not
 contain many individual hymnal features; we do not also find
 many echoes from our evidence. Yet it is a solemn praise.

PROOEMIUM		CENTRAL PART			FINAL PART	
αἰ' Λίον... δι' εὐλογίας θέλω γενναίων ... ἀγαλμα		πρῶτον μὲν... οὐδ' ἔβα πάλιν.			στέγει δ' ἔρυμποι δίλων... τῶς εὐδαίμονος ἕβας.	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑ	PLACES		
Κηαῖδα Διὸς - Ἀμφιτέρωνος ἱνιν	κηαῖδα Διὸς Ἀμφιτέρωνος ἱνιν	—	κηαῖδα ἱνιν	— ?		
ΘΥΣΙΣ		ΔΥΝΑΜΙΣ			ΓΟΝΑΙ	
—		ἠρήμωσε... ἔστρωσεν... ἐθέδα... ἐδάμασε... etc.			—	

HERCULES FURENS 673-700

After Hercules' return the Chorus sing the second stasimon, which is a song of rejoicing. A similar case, and a similar song, is Soph. Trach. 205. The second strophic pair of our stasimon is an actual hymn to Hercules. For the unity of the stasimon and its relevance to the context, see the convincing views of H. Parry, the second stasimon of Euripides' Heracles (637-700), AJPh 86 (1965) 363-374, and H. Neitzel, Die dramatische Funktion der Chorlieder in der Tragödien des Euripides, Diss. Hamburg, 1967, pp. 11 ff.

Hercules is treated as a hero (a semi-divine being).¹ The central theme of the song is the hero's μέγας ἀρετῆς, and in that it is a ἑναῖος (cf. Alexander, p. 4).

In its greatest part the song is the announcement of the celebration for the victory of Hercules; we have the same in Trach. 205. A further common point between the two songs is the mention of the παιάν, of Apollo and of the flute. This song of praise has a peculiar structure: most of it functions as a prooemium, which starts with a personal statement of the Chorus. The expression Ἡρακλέους καλλίνικον αἶδω recalls the traditional hymnal prooemia (cf. Hom.hs. 12, 18, 27, 30). In this expression we have the theme of the song: Ἡρακλέους καλλίνικον ; cf. Hom.h. 5.1. For παιᾶνας κελαδῶσω cf. Hom.h. 3.161 (ὕμνον αἰδοῦσιν) and Pi. Paeon 7.11 (κελάδωσαν αὐδάν). With the verb κελαδῶσω we have an apostrophe to the hero (ἐνί σοῖς ...), with a mention of his palace; in the Hymnus Curetum, l. 9 we read: καὶ ὅσταντες αἰδομεν τεὸν ἀμφὶ βωμόν οὐερκῷ. The actual praise of the hero is brief; it consists of the six final lines. For

καλλίνικος see on HF 785, p. 97 . For παιᾶνα μὲν Ἀηλιάδες cf. cf. Hom.h. 3.156, Sim. 519 fr. 55, Eur. Hec. 463. For Διὸς ὁ παῖς cf. Eur. Bacch. 416 (ὁ δαίμων ὁ Διὸς παῖς). Parry (op cit.) has collected many echoes from Pindar's Epinikian Odes.

Of the typical hymnal features we find a few only: the announcement of the hymn in the prooemium, the hero's γένος, three participles referring to the hero. Of the sacred vocabulary we find ten words: καλλίνικον, αἶδω, ἐχόρευσαν, παιᾶνα, ὕμνοισι, εὔπαιδα, εἰλίσσουσai, παιᾶνας, ὕμνοισιν, παῖς, ἀρετᾶ.

The style of the song is elevated; we find four words of which Euripides is our earliest witness: συγκαταμίγνυμι, συζυγία (and in other Euripidean passages), οἶνοδότῃς, ἄκυμος; epic words (κελαδῶ, αἶδω, χέλυς, μολῆν, εἰλίσσω, πέρδω); four heavy compounds (καλλίνικον, οἶνοδόταν, ἑπτατόνου, καλλίχορον). Ornamentation is not poor; we find nine adjectives, two metaphors (συζυγίαν - πέρσας δαίματα θυρῶν), one simile (κύκνος ὥς).

To sum up, the hymn to Hercules, although it has a structure of its own, sounds like a solemn praise, with some hymnal features and echoes from our evidence.

PROOEMIUM		CENTRAL PART		FINAL PART	
οὐ παύσομαι ... καλλίνικον αἰέσω...		παιᾶνα μὲν ... ἐπὶ σοῖς μελᾶσσι ... πέρσας δείματα θυρῶν.		—	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑ	PLACES	
Κηρακλέους)	Διὸς ὁ παῖς	—	—	— ~	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
—		ηλέον υπερβάλλον (ἀρετῇ) ... πέρσας δείματα θυρῶν		—	

HERCULES FURENS 798-814

The third stasimon is again a song of rejoicing (at Hercules' victory), which concludes with a hymn to the hero. On this see Parry, op. cit., p. 374: (the three stasima of the play) "all are variants of encomia The third stasimon is a paeon of joy unbounded, as the chorus see Heracles' recent feats as proof positive of his divine birth (805 f)". This praise is the summit of their rejoicing. The hero is treated as a semi-divine being again.

The song begins with an apostrophe to the union of Zeus and Alkmene, in which we have the hero's birth-myth in brief (see on Ion 452, p. 31). The second part of the praise begins with a relative clause and it is a brief narrative of his last glorious deed. Then they apostrophize the hero, not by name. For the epithet used, τύραννος, see Keyssner, p. 83.

Of the typical hymnal features we find a few only: the hero's birth, a relative clause, two epithets and a participle referring to the hero. Of the sacred vocabulary we find three words: ληῶν, τύραννος, θεοῖς. In vocabulary we only observe the use of some epic words (λέκτρον, εὐνή, λέχος, νέκτερος). Ornamentation is not rich; we only find six adjectives and one personification (ἄνυν ἔσορᾶν).

To sum up, the praise of Hercules does not follow the traditional hymnal patterns, although we find some hymnal features.

PROOEMIUM		CENTRAL PART		FINAL PART	
C̄w λέκτρων ... τās Περσίδος)		ὥς πιστὸν μοι ... εἰ τὸ δίκαιον ... ἀρέσκει			
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΣ	PLACES	
C'Ηρακλέος ἀλκὰν)	(Διὸς - Περσίδος)	—	(λέκτρων συγγενεῖς εὐναί) κρίσων τύραννος	—	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
—		γὰρ ὥς ἐξέβα ... νέρτερον		C̄w λέκτρων ... 'Ηρακλέος ἀλκὰν)	

RHESUS 342-87

The Trojan guards waiting for Rhesus' arrival sing the second stasimon which is in praise of their ally; they are impatient to see him. At the end of their song Rhesus appears and the Chorus welcome him with a new, short praise.¹ For Rhesus as a hero see HC, p. 289. In our song he is treated not simply as a hero, but as a god.

The hymn starts with a prayer to Adrasteia (on this see the commentary of Porter, ad loc.), and their intention to sing on the occasion.² Then they apostrophize the hero, not by name but by his *γένος*; there follows his birth myth in brief (see on HF 798, p. 393). Then they welcome him as a god and they pray for the liberation of Troy with his help. Here they apostrophize the hero by an epithet. The prayer is phrased with *εἶθε* plus optative. The praise concludes with a kletic appeal. What follows is the short welcome.

The song is a mixture of praise, welcome and joy. It is not a hymn, strictly speaking, although it generally has a hymnal structure: prooemium - praise - prayer. Of the typical hymnal features we find a considerable amount: invocations, his *γένος* and birth-myth, epithets and participles referring to the hero, personal pronouns (*σύ μοι*, *σέ γάρ*). Of the epithets employed five come from the sacred stock: *ἐλευθέριον*, *Ζῆνα*, *δίλος*, *μέγας*, *βασιλεῦ*, *θεός*. Of the sacred vocabulary we find twelve words: *ναῖς* (twice), *φιλίου*, *θεός* (three times), *ἑλευθέριος*, *δίλος*, *ἔλθε*, *δάνηδι*, *χορεύσει*, *μέγας*, *βασιλεῦ*, *ἴδε*, *κλύε*. For the epithets of Zeus *δίλιος* and *Φαναῖος* see Wilamowitz, Gr. Versk., p. 585: they also apply to Rhesus ("Rhesos kommt zum Philios Er

hält seine Epiphanie als Θαναῖος"). For the motive σὺ μοι
 Ζεὺς ὁ Θαναῖος ἥκεις διόρυνων , cf. Menander, loc.
 cit.: ἀλλ' ἥκεις μὲν ἐπ' αἰσίοις συμβόλοις ἄνωθεν λαμπρός,
 ὥσπερ ἡλίου παιδρὰ τις ἀκτὶς ἄνωθεν ἡμῖν ὁδρεῖσα Rhesus
 is called a σκῦμος. In Homer we often have the use of animals
 in similes: cf. Il. 5.299, 11.129, 17.133, 24.572, etc. For
 ἄρά ποτ' cf. Bacch. 862. For μελωδός Μοῦσα cf. Eur. IT 1104
 (κύκνος μελωδός Μούσας θεραπεύει), Hel. 1109 (ὄρνιθα μελωδόν).
 The epithet πολίαρχον is borrowed from Pi. Nem. 7.85. For
 βαλῆται πύλοις cf. Eur. Alc. 579 (βαλῆται λύγκες) and Hec. 90
 (βαλῆται ἔλαφον).

The style is elevated. We find six words of which this
 play is our earliest witness: καλλιγέφυρος , ὑδροειδής ,
 προνότας , παναμερεύω , οἶνοπλανήτος ; some epic words:
 ἀσπαστός , ἐηλάθης , δοχμίαν , ἄντυξ , καπνόμενον ,
 κόμπος , κελαδῶ , αἰδός ; six heavy compounds: καλλιγέφυρος ,
 οἶνοπλανήτοις , ζάχρυσον , πολίαρχον , χρυσόδετον , κωδωνοκρότους .
 Ornamentation is not poor; we find eighteen adjectives and two
 metaphors (ἐβύτευσεν ἕβαν , κόμπους κελαδοῦντας).

This is the only case among our evidence that a hero
 is treated like a god. Some scholars believe that Rhesus is
 a god akin to the Thracian Ares-Dionysos (cf. HC, p. 289). The
 deification of kings is a characteristic of the Hellenistic
 period (on this see the following chapter). To sum up, the
 song is not a mere praise, but a mixture of various items.
 Yet, we find a considerable amount of hymnal features in
 structure and vocabulary.

PROOEMIUM		CENTRAL PART		FINAL PART	
C'Αδράστωια μὲν... προσδιδίεσ' ἔστιν εἰπεῖν)		ἡκεῖς, ὦ ποταμοῦ παῖ...! Ἰλιάδος παρ' Ἀκτῆας.		ὦ δίλος, εἶδε μοι... ἔλθέ, δαμνδι... ὦ ἰὼ, μέγας ὦ βασιλεῦ...	
NAME	GENOS	EPONYMIAI	EPITHETS	PLACES	
(ποταμοῦ παῖ) Πιερίς μήτηρ... Στρυμῶν... Στρυμόνιος πῶλος ᾠοῖδου Μούσης	ποταμοῦ παῖ Πιερίς μήτηρ... Στρυμῶν... Στρυμόνιος πῶλος ᾠοῖδου Μούσης	Ζεὺς ὁ θαναῖος Ἐλευθέριον Ζῆνα Ἄρης	δίλος, μέγας, βασιλεῦ, καλὸν σκύμνον, πολίαρχον, θεὸς, πῶλος	Θρῆκη	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
χρυσόδετον σώματος ἁλκύν		—		Στρυμῶν, ὃς ποτε τὰς μελωδοῦ ... ἐδύτευσεν ἔλθαν.	

SURVEY

From the analysis presented above of the hymnal lyrics addressed to heroes, the following general observations can be offered:

1. In fourteen cases (including Rhesus) Euripides addresses various heroes according to the principles of the various types of hymnal songs: five of these lyrics are short appeals for help. The remainder are either longer prayers or hymns of praise (one of which is again short).
2. In these lyrics ten heroes are addressed in total. In six cases the heroes are (or are considered as) dead; only four among them do not belong to the "dramatis personae"; eight of them belong to the epic and saga; except for one case, all of them are male.
3. In five cases only the heroes addressed are treated as such; the remainder are treated as human beings; in one case the hero is treated as a god ([Rh.] 342).
4. The longer among these lyrics, though hymnal in character, do not commonly conform to the traditional hymnal patterns, with the exception of HF 342; Alc. 435, as a propemptic and [Rh.] 342 as an epibaterion conform to Menander's instructions to a certain extent. Of the typical hymnal features we commonly do not find many.
5. These lyrics, whose main aim is not prayer, are either Ἀρεταλογία (the hero's "res gestae" in narrative), or praise of his good deeds.
6. Those lyrics whose main aim is praise, are all suitable to the context and the selection of the heroes addressed is thus well justified. Those lyrics whose main aim is prayer for help, are suitable to the context; the heroes

addressed are selected for their link with the appealing persons (with the exception of Suppl. 277); it is interesting that instead of appealing for divine help, they appeal to heroes.

7. The theme of the lyrics whose main aim is praise, is not treated by any other poet among our existing evidence, with the exception of HF 348.

8. Epithets of the heroes addressed are commonly employed; some of them belong to the sacred vocabulary.

9. The hymns in praise consist of a strophic pair (HF 673), or two strophic pairs (Alc. 435, 569), or three strophic pairs with refrains (HF 348); Rh. 342 consists of two strophic pairs with an independent stanza at the end; Androm. 789 and HF 798 are "astrophic".

10. Eight among them are uttered by the Chorus; the remaining six are uttered by the heroes of the play and they are all appeals for help.

11. Two of the appeals for help sound like solemn prayers (Suppl., El.); three of the songs of praise sound like hymns (HF 348, 673, Rh. 342).

12. We commonly find a considerable amount of echoes from our evidence, and of sacred vocabulary.

13. Compared with other songs addressed to heroes (see above, p. 366), these lyrics are generally closer to hymnal patterns than most of those songs.

HYMNAL SONGS TO HEROES
IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find five lyrics addressed to heroes: Suppl. 348; 418; 966, Cho. 157; 332.* All of them are prayers (three of the κλῆσις -type, and two euctics). Three of them are short prayers. The heroes addressed are Pelasgos (in the Supplices) and Agamemnon (in the Choephoroi). Agamemnon is dead, while Pelasgos is one of the "dramatis personae".¹ With the exception of Cho. 332, which is uttered by the heroine of the play, the remainder are uttered by the Chorus.

The three appeals in the Supplices all sound like solemn prayers; this does not apply to the appeals in the Choephoroi. In the lyrics from the Supplices we find hymnal invocations and sacred vocabulary.

The style is elevated to a small extent. Ornamentation is not rich.

They are all suitable to the context. The heroes addressed are not treated as such.

Turning now to Sophocles, we have an entirely different picture. In his seven plays we find one lyric only which is addressed to a hero and has a hymnal character: OC 1491-99.** It is addressed to Theseus, who is one of the "dramatis personae", it is uttered by the Chorus, and it is a kletic appeal on behalf of the hero of the play. In this lyric we find a considerable amount of hymnal features and words of the sacred vocabulary.² The appeal is suitable to the context. The hero is not treated as such.

*. Haldane speaks briefly of Cho. 332 only (she examines the lyric from l. 306 to l. 478).

** Neither Haldane nor Knoke examine this lyric.

A. Suppl. 418-37

A. Suppl. 966-974

NAME	GENOS	EΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
ὡ πάν κράτος ἔχων χθονός) 2	—	—	κράτος ἔχων	κράτος ἔχων χθονός	ἴδου γὰρ...	φρόντισον γενοῦ μὴ προδώῃς μυθ' ἴδους μὴ τλαῖς	—
(δῖε Πελασγῶν)	—	—	δῖε	—	τοῦ γὰρ...	πέμψον	—

NAME	GENOS	EΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLĒSIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Κηαῖ)	—	—	Κηαῖ ᾠναῖ	εἴτε... τυχεῖναι...	Κηαῖ ἱκού	—	ὁ γὰρ ζένοσ ...	στυγνῶδον ἰαίσσοι	—

GENERAL CONCLUSIONS
ON THE HYMNAL SONGS TO HEROES
IN GREEK TRAGEDY

The examination of the hymnal lyrics addressed to heroes offers some conclusions of particular importance on the techniques and attitudes of the three tragedians.

Euripides offers the most such examples, followed by Aeschylus. Euripides also offers all types of hymnal songs addressed to heroes. Aeschylus and Sophocles prefer the prayer. Sophocles in particular is not interested in such songs.

The beings addressed mainly belong to the epic and saga. They are selected either because of the plot (they belong to the "dramatis personae"), or because of their link with the appealing persons. Thus the selection is well justified. In Euripides, however, we could expect an appeal for divine help in certain of these cases.

It is only in certain Euripidean examples where the heroes addressed are treated as such. In the remaining examples they are treated as mortals. In one example the hero is treated as a god (Rh. 342).

Both Euripides and Aeschylus offer examples which are close to hymnal patterns; this also applies to the single Sophoclean example. In certain cases the Euripidean examples are closer to the traditional hymnal patterns than his hymns to gods of the same type.

The style of these lyrics is elevated in Euripides mainly; he also offers some decorated examples."

Lastly, the three tragedians show again a considerable independence in composition techniques from one another; on the other hand, they are dependent upon the sacral evidence to a considerable extent.

CHAPTER VI

1. MORTALS

A song in praise of a mortal was called ἐγκώμιον (Proclus, 320a). Pindar and Bacchylides composed such songs of which we possess fragments. Some other lyric poets who lived in the court of certain tyrants composed songs in praise of those people (on this, see Gr.L.P., pp. 9, 251, 256). The epinikian odes are also songs which praise mortals.¹ Euripides composed an epinikian song in honour of Alcibiades (cf. PMG 755 and C.M. Bowra, Euripides' epinician for Alcibiades, Historia 9 (1960) 68-79). In the Hellenistic period we have real hymns to kings², such as the hymn to Demetrius Poliorcetes (cf. C.A. 173-174, with K. Scott, The Deification of Demetrius Poliorcetes, A.J.Ph. 49 (1928) 137-166 and 217-239), the song of Castorion in honour of Demetrius of Phaleron (cf. PMG 845, Gr. Chorus, p. 195). On this phenomenon cf. Nilsson, GGR 2.2, pp. 135 ff (Anfänge des Herrscherkults), RE 2.1 s.v. Apotheosis, 184-188, Cairns, Generic Composition in Greek and Roman Poetry, p. 218: "In hymns and prayers a divine addressee is the norm However, the real oddity in this area is when a human being is given godlike attributes and addressed in hymns and prayers. This is honorific." On the other hand, the Greeks believed that the dead are superhuman beings, and they had a cult for them: cf. Rouse, Greek Votive Offerings, p. 4, Rohde, Psyche, pp. 216-258, HC, pp. 361-372 (Cults of real persons in the historic period).

In Greek Tragedy we find lyrics with hymnal features, which are addressed to mortals (alive or dead), and which can be classified under the various types of hymnal songs as examined in the first three chapters.³ As mortals I take the beings which do not belong to Greek Mythology, or, if so, they are not heroes as defined in Chapter V. These beings mainly fall into one category: they are royal. Such lyrics are not many (since most of the "dramatis personae" belong to the class of heroes): A. Pers. 658-80, Soph. Aj. 348-53 and 356-61, Trach. 1024-1040, OC 237-253, Eur. Hec. 1089-95, Suppl. 42-70, El. 988-97.* All of them, with the exception of El. 988, are prayers of the kletic or euctic type. By the term prayer I mean demands for help. Eur. El. 988 is a hymnal expression of reverence, similar to the hymns of praise which express devotion (see above, p.227).

As a type specimen for a hymnal song addressed to mortals I shall take an Aristophanic prayer-parody, since most of our passages are prayers: Ach. 566-568.

* Neither Knoke nor Haldane examine these lyrics, with the exception of A. Pers. 658, which is analysed by Haldane only (the whole lyric, ll. 628-80).

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Λάμαχε	—		βλένων ἀστράπας, χορρολόφα, δίλε, δυλέτα	—	φανεῖς	—	—	βονῆνσον	—

HECUBA 1089-1095

Polymestor, seized and blinded by Hecuba, utters a desperate, short appeal to the Achaeans and the Thracians, to come and save him. In this appeal we discern certain hymnal features: the solemn invocation of the Thracians (four epithets); a klesis (ἴτε, μόλετε); a Begründung (γυναῖκες ὤλεσαν με - δεινὰ πεπόνθαμεν); anadiplosis (βοᾶν, δεινὰ δεινὰ). Of the sacred vocabulary we find three words: ἴτε, μόλετε, κλύει. For κλύει τις ἢ οὐδεὶς ἀρκέσει, cf. A. Sept. 93 ff: τίς ἄρα ῥύσεται, τίς ἄρ' ἐπαρκέσει | θεῶν ἢ θεῶν;

It is worth noting that in that critical moment the hero expects help not from heaven but from earth.

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Θρήνης... γένος) Ἀχαιοί (Ἀτρεΐδαι)			λοχιοδόρον ἔνοχλον ἔνιππον Ἄρεα, κατόχον	Θρήνης γένος)	ἴτε μόλετε	—	θυναῖκες ἠΐλεσαν... δεῖνα πτερόνταμεν	—	—

SUPPLICES 42-70

The parodos of the Chorus begins with an appeal to Aethra to intervene and help them to collect their sons' corpses. The appeal is long and is uttered by women to a woman, by mothers to a mother. We discern a considerable amount of hymnal features.¹ It starts with a verb of praying (ἱκετεύω) and a participle (see Knoke, p. 19). Aethra is invoked not by name, but by an epithet. There follows the prayer (τέκνα λῦσαι) and a long Begründung (ll. 45-53). Then we have a second Begründung with a new invocation of Aethra by a sacral epithet (πότνια): ll. 54-56. There follow two prayers, the first in anadiplosis: μετάδος, μετάδος, παράησον ἔλθειν - δεῖναι, and a new Begründung (ὅσον ἐπαλῶ), a new verb of praying (λίσσομεθα). The appeal concludes with one more, long Begründung (ll. 63 ff). At the end we find a new prayer with a verb of praying. Of the sacred vocabulary we find five words: ἱκετεύω (twice), λίσσομεθα, πότνια, δεῶν, θυμέλας.

For a similar kind of appeal (for intervention) cf. Eur. Ion 452. For ἐσιδοῦσ' οἴκτρα μὲν ὅσων / δάκρυ' ἀμφοῖ βλεβάροισ cf. the appeal to Theseus at ll. 277 ff. The expression σοὶ τι πάρεστι σθένος recalls the δύνασαι γὰρ motive, see Keyssner, pp. 85 f.

The style of the lyric is elevated to some extent: we find three words of which Euripides is our earliest witness: ἐπαλῶ, δεξιγυρος, εὐτεκνία (also in other Euripidean passages); some epic words: λυσιμελής, κούρος, θαλερός, προνήτω, λυγρός, ἀμβιβάλλω; two heavy compounds: λυσιμελεῖ, δεξιγύρους. Ornamentation is rich; we find

ten adjectives (one of which is ornamental: ὀρείοισι);
one personification: δεξιόγυρους θεῶν θυμέλας.

Generally, it is a solemn appeal with hymnal
echoes.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
(ξεραῖα)	—		ξεραῖα πότνια	—	<p> ἐθιμμένων νέκυν... ὀρείοισι βορὰν... ἐσιδούσ' ἰ οἴκτρα ...χαῖας ἐσθρῶ) ἔτεκες καὶ σὺ... ὑπ' ἀνάγκας ... καὶ σοὶ τι πάρεστι σθένος... (οἴκτρα πάσχουσα) </p>	<p> ἱκετεύω τέκνα λῦσαι μεταδος παράηκσον λισσόμεθα ἱκετεύω... δῆναι... ἀμφοιβαλεῖν </p>	—

ELECTRA 988-97

Klytemnestra arrives and the Chorus, consisting of local women, welcome her in hymnal terms, by which they show their reverence. The queen is apostrophized not by name, but by an epithet, the mention of her haunt, her *γένος* ; then other relatives, besides her father, are mentioned, her brothers, the Dioscuroi; they are honoured in hymnal terms too, with epithets, parentage, a relative clause showing their haunt, and a participial clause. Then they apostrophize the queen again with the verb *χαίρε* (see Keyssner, pp. 131 ff.), and they express their reverence equalizing her fate to the gods' fate. The lyric concludes with a new invocation of the queen and the verb *χαίρε*. Of the sacred vocabulary we find eight words: *παῖ*, *ἀγαθοῖν*, *κούρων*, *ναίουσι*, *τιμὰς*, *ἔχοντες*, *χαίρε* (twice), *μάκαρας*. The style is not elevated. Ornamentation is not rich.

Yet it sounds like a solemn, hymnal lyric. The queen is treated like a divine being. The song is similar to Rh. 342; it is an epibaterion. In Menander (p. 380, on the *ἐπιβατήριος λόγος*) we read: "... συγκρίνομεν αὐτοῦ τὸ γένος γένει ἐνδόξῳ ἡτῶν Ἡρακλειδῶν ἡτῶν Αἰακιδῶν ". In our song her *γένος* (her divine brotherhood) is stressed, and she is compared with the gods.

PROOEMIUM		CENTRAL PART		FINAL PART	
(Βασίλεια γύναι... τιμὰς σωτῆρας ἔχοντες)		χαῖρε, σεβίῳ... θεραπεύεσθαι καιρὸς		χαῖρ', ὦ βασίλεια	
NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	ΕΠΙΘΗΤΑ	PLACES	
(Βασίλεια γύναι)	γαῖ Τυνδάρεω (Ξύγχονε κούρου...)		βασίλεια Ξύγχονε	χθονὸς Ἀρχίας	
ΦΥΣΙΣ		ΔΥΝΑΜΙΣ		ΓΟΝΑΙ	
—		—		—	

11. CREATURES FROM THE ANIMAL KINGDOM

In Menander (p. 332) we read that there exist songs of praise of animals. On the other hand substitute addressees can also be animals (see Cairns, op. cit., p. 230 with [Erinna's] song quoted by Athen. 283D).

PMG 939 is a thanksgiving hymn to Poseidon (attributed to Arion), in which the poet also addresses the dolphins who saved him (cf. Gr. Chorus, p. 155)⁴. In Ar. Av. 209⁵; 676; 737⁶ we have appeals to birds with hymnal features.

In Greek Tragedy we find a few songs in which creatures from the animal kingdom are addressed in hymnal terms.⁷ In Euripides we have two prayers to birds (Hel. 1107-1121 and 1487-94).⁸ In Aeschylus we do not find any such song. From Sophocles we can quote OC 1568-77, an appeal to Kerberos, though he is not a common animal.*

As a type-specimen for a hymnal song addressed to a creature from the animal kingdom, I shall take Ar. Av. 676-684.

* Haldane does not examine such lyrics (with the exception of OC 1568, examined from l. 1556). Knoke simply observes that in Hel. 1107 the nightingale is addressed in hymnal terms.

NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
ἄνδρῶν			<p> δύλῃ ζουθῇ, δύλτατον ὀρνέων πάντων, ζύνομε ζύντροβε. καλλιθόαν κρέκουσ' αὐλόν </p>	—	<p> (ζύνομε, ζύντροβε) ἤθες ἤθες ἰδῶνς ... δέρουσα </p>	ἰρχου	—

HELENA 1107-1121

The first stasimon is a dirge on the Trojan War and Helen's woes. The Chorus invoke the nightingale to come and inspire them (see further on Hel. 167, p.46). In this kletic appeal we find a considerable amount of hymnal features;¹ it starts with the personal pronoun (see on Ion 452, p. 30); the nightingale is invoked by a participial clause showing her abiding place, epithets and her name. In the invocation we find a verb of summoning (ἀναβοάω; cf. Eur. Pho. 676). Then we have the klesis (ἐλθέ) with a new invocation by a participial clause and a predicative adjective which stands as the prayer, together with the klesis (see on Hel. 1495, p. 60 and Keyssner, p. 102). What follows in the strophe is an outline of their dirge. The nightingale holds here the same role as the Muse; in Ar. Av. 737 this bird is called Μοῦσα λοχμαία. Of the sacred vocabulary we find one word only: ἐλθέ. For the epithet μελωδόν of the nightingale cf. Rh. 351: μελωδοῦ Μούσας. For the affinities between this song and Ar. Av. 209 ff. see the Commentary of Dale, at l. 1108.

The style of the song is elevated to some extent: we find three words of which Euripides is our earliest witness: ἐνίζω, μελωδός, αἰνόχαμος (and in other Euripidean passages); a few epic words: δαρυόεις, ζουθός, αἰδῶ, μέγας; two heavy compounds: δένδροκόμοις, αἰνόχαμος. Ornamentation is rich:² we find ten adjectives (one of which is ornamental: ζουθᾶν); one personification: ἐναύχοις δένδροκόμοις.

Generally, it sounds like a solemn appeal which imitates the hymnodic prooemia and the kletic hymns.

Hel. 1107-1121

Hel. 1487-94

NAME	GENOS	EPIΘNYMIAI	EPIΘHETS	PLACES	KLESIS	Manner of appearing	BEGRUNDUNG	PRAYER	PROMISE
ἰανδονα			ἰουδοταταν ορνιθα μελωδον δακρυοεσσαν ελελιζομενα	ταν... ενιζουσαν	εἰγ'	—	(ἰανιδουσα)	εἰγ'... εἰμοι ζυνεργος	—
σηταναι δολιχαυχενες			σηταναι δολιχαυ- χενες συννομοι νεβειων δρομου	—			—	θατε καρυσαι	—

HELENA 1487-94

The third stasimon, which is a propemptic (see on Hel. 1495, p. 57) includes an appeal to the cranes to bring the message to Sparta. In this appeal we find some hymnal techniques: invocation with epithets, two demands (= prayers) in the imperative. Of the sacred vocabulary we find one word: *βαῖτε* . The cranes are called *σύννομοι νεοτέρων δρόμου* : in Ar. Av. 676 the nightingale is called *ζύννομε τῶν ἐμῶν ὕμνων* . The appeal is short. A similar case is Eur. Heraclid. 748, where elements of the natural world are asked to bring a message to Athens.

SURVEY

From the analysis presented above of the hymnal lyrics addressed to mortals and to creatures from the animal kingdom, the following general observations can be offered:

1. Euripides addresses mortals according to the principles of the hymnal songs three times; and creatures from the animal kingdom, twice. Two of these lyrics are short. Except for one, which is in praise of a mortal, the remainder are appeals of the kletic or euctic type.
2. Of the mortals addressed two are royal. Of the creatures of the animal kingdom, he addresses birds.
3. In all of them we find a considerable amount of hymnal structural and stylistic techniques. Words of the sacred vocabulary are commonly found to a considerable extent.
4. All of them are suitable to the context; still, in one case, we could also expect an appeal for divine help (Hec. 1089), and in another case an appeal to the Muse, although the song is not a hymn (Hel. 1107).
5. With the exception of Hec. 1089, which is uttered by the hero of the play, the remaining songs are uttered by the Chorus.
6. Lastly, echoes from our evidence are commonly to be found to a very limited extent.

HYMNAL SONGS TO MORTALS
AND CREATURES FROM THE ANIMAL KINGDOM
IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find one hymnal lyric only addressed to a mortal: Pers. 658-80.* No creature from the animal kingdom is addressed in hymnal terms. The lyric under examination is a kletic appeal to the dead king Dareius.¹ He is treated as a mortal in the appeal, but at l. 634 he is called ἰσοδαίμων , at 644 θεός and at 856 ἰσόθεος . The appeal repeats the hymnal patterns to a considerable extent;² we find invocations with epithets, klesis, the manner of appearing, prayer, Begründung with γάρ , anadiplosis. Of the epithets employed in the invocations, two come from the sacral stock: πάτερ , δέσποτα . Of the sacred vocabulary we find six words: ἴδι , ἐλθέ , πάτερ , κλύεις , δέσποτα , δαίμωνι . The appeal is long; it consists of a triad (at the end of each strophe we have a refrain-prayer). It is uttered by the Chorus. The appeal is for epiphany from the underworld,³ in order to listen to their woes. The style is elevated to a small extent: we find one hapax leg. (κροκόβαπτος), two rare words (βαλύν , εὔμαρις), two heavy compounds (κροκόβαπτον , πολύκλαυτε). Ornamentation is rather poor.

*

Haldane examines the whole lyric from l. 628-80.

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLEISIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
Δαρίαν	—		βαλῆν ἀρχαῖος πάτερ ἰακακέ, δέσποτα δέσποτᾶν, πολύκλαυτε δίλοισι θανῶν, δυναστα	—	ἰθι ἰκού ἔλθ' βασκε θάνηθι	ἀείρων... πιδεύσκων	Στυγία ἔαρ... νεολαία ἔαρ...	ὦσως κλύνης	—

In Sophocles we have a different picture. In his plays we find three hymnal appeals for help to mortals: Aj. 348-53 and 356-61, Trach. 1024-1040, OC 237-253. All three are uttered by the heroes of the play and they are addressed by "superior" to "inferior". In these three cases the heroes of the play expect help from earth, not from heaven. The appeals are of the euctic type (two) and of the ἰδεῖν -type (one). Two of them are prayers- αὐτοκαταστροφῆς (Aj., Trach.; on this see on Eur. Hipp. 1370, p.326). Of the typical hymnal features we find a considerable amount: invocations with epithets, participles or relative clauses (except for Trach.); a Begründung in each lyric; prayers in the imperative; the transitional ἀλλ᾽. Of the sacred vocabulary we find a few words. The style of these lyrics is not elevated. Ornamentation is rather poor.

They are purely dramatic appeals.

As far as creatures from the animal kingdom are concerned it is only in OC., fourth stasimon (ll. 1568-73) where such a creature is addressed in hymnal terms; this creature, however, is different, is a divine animal: Kerberos (the lyric has been examined in Chapter II).

Aj. 348-53 + 356-61

Trach. 1024-40

OC 237-53

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
ναυδάται			δίχου μόνος... δίχων μόνος, ἐμμένοντες ξένος .i. ναίας ἀρωχόν τέχνας, ὅς ἐνέβας	—	ἰδέσθε		Κεῦμα θονίας... Σάλως...)	συνδαίζον	—
(παι)	—		—	—			θρύσκει ·δ' αὖ... (τὸν δύσαντα) ἔ μ' ἐχόλω- σεν σα μά- τηρ...	οἰκτιρε εἴρωσον ἔχκος παῖσον ἀκού	—
ξένος			αἰδοόρονες	—			ἐπεὶ... οὐκ ἀνέτλατ' ἐν ὑμμι ῆαρ...	ἰκετεύομεν οἰκτίραθ' νέυσατε	—

GENERAL CONCLUSIONS ON THE
HYMNAL SONGS TO MORTALS AND CREATURES FROM
THE ANIMAL KINGDOM IN GREEK TRAGEDY

The examination of the hymnal lyrics addressed to mortals or to creatures from the animal kingdom shows the extent to which the three tragedians employ the hymnal techniques in songs to non-divine beings. Euripides offers the most of such examples, followed by Sophocles. The beings addressed in Euripides are two queens, the army and the Atreidae, and birds. In Aeschylus a dead king is addressed; in Sophocles we have sailors, Hercules' son and the citizens of Colonus; we also have a mythological dog. With the exception of one lyric in Euripides, the remainder are appeals of the kletic (and the subtypes) or the euctic type. Actual hymns of praise to mortals (or creatures from the animal kingdom) do not exist. Most of these examples follow the hymnal stylistic techniques to a considerable extent. Words of the sacred vocabulary or echoes from our hymnal evidence are not commonly found to a great extent. Yet all these passages sound like solemn appeals, though not addressed to divine beings.

CHAPTER VII

I. Abstract powers or ideas

In Chapter iv we examined hymnal songs addressed to abstract personifications, which are treated like personal, anthropomorphic beings. Here I shall examine some short appeals to abstractions which are not treated like personal beings and thus they are not proper names. Such lyrics are a few only : Soph. Ant. 1328 (μῶρος), Eur. Hipp. 1384 ('Αἰδοῦ ἀνάγκη), Suppl. 1146 (δίκη).

Hipp. 1384ff is a prayer αὐτοκαταστροφῆς; instead of appealing to Hades or to Thanatos himself (see on Hipp. 1370, p. 326), the hero appeals to 'Αἰδοῦ ἀνάγκη. This is not an established personification, it is an abstraction merely. The appeal starts with a Begründung; then we have the prayer with εἴθε plus optative. The abstraction is mentioned with two epithets. We do not find any word of the sacred vocabulary.

In Suppl. 1146 we have a short appeal of the kletic type to δίκη. This abstraction is mentioned with an epithet (πατὴρ ; see on Med. 1389 p. 341). Justice is not conceived ~~as~~ an anthropomorphic being^{here} (as is the case with Δίκη many times, see Chapter iv), but it is with the consent of god that justice (as an ethical idea simply) may prevail.

In both these examples the abstractions addressed are not treated as divine beings, not even as personal, anthropomorphic beings. Yet, we have two appeals with hymnal features.

In the single Sophoclean appeal of this type (Ant. 1328-32) we have a short appeal of the kletic type to μόρος by the hero of the play. It is a prayer αὐτοκαταστροφῆς, but not addressed to Hades or Thanatos (cf. also Eur. Hipp. 1384). In this appeal we have a klesis three times (twice in anadiplosis), epithets, a participle associated with the klesis and an ὅπως clause which shows the purpose of the appeal. Of the sacred vocabulary we find three words: εἶτω , φανήτω , ὕπατος .

II. PLACES

In Greek Drama we find hymnal appeals to places, which are commonly personified.¹ Furthermore we have the ἐγκώμιον τόπου , the praise of a city or a land. In Menander (p. 332) we read ; " τῶν δ' αὖ περί θνητῶν οἱ μὲν περί πόλεις γίνονται ἔπαινοι ... ". In his chapter Περί Σμινθιακοῦ (p. 440) we also read : " μετὰ ταῦτα ἐρεῖς ἐγκώμιον τῆς χώρας, ὅτι εἰκότως δέ τήν ἡμετέραν χώραν ἡγάπησεν ὁ θεός... ".

For the praise of a land or a city see Menander, pp. 344 ff, 346 ff, 353 ff, 359 ff. Another occasion to praising a city is the συντακτικός λόγος (cf. Menander, p. 431). Such a praise of a city we find in songs composed for local religious festivals² : cf. Pi. Paeon iv, Paeon vi (praise of Aigina in the last strophe), Dith. fr. 76; cf. further Pi. Pyth. 7 , Bacchyl. Ep. 13. 77 ff, Ar. Nub. 299 ff. For hymnal appeals to places cf. Pi. Ol. 8. 1 ff, Pyth. 12. 1 ff, Paeon vi. 1-6, etc.

Appeals to places in Greek Tragedy are the following:*

A.Suppl. 117, Cho. 722, Eur. Med. 643, Suppl. 377, HF 781, Ion 714, Pho. 226, Bacch. 105-119. These appeals are classified as follows : a) subtypes of kletic ; A.Cho.722.
b) euctics: A.Suppl.117, Eur. Med.643, Suppl.377, HF 781, Ion 714, Pho.226, Bacch.105.³ 'Εγκώμιον τόπου we have in Soph.OC 668, Eur.Med.824, Pho.638; 818. Cf. also the short Εγκώμιον of Athens in A.Eum.916-20.

As a type-specimen for a hymnal appeal to a place I shall take Pi.Pyth.12.1, and for an Εγκώμιον τόπου Pi. Paeon vi.123ff.

* Of these passages Haldane examines A.Suppl.117, Cho.722, Soph.OC 688, Eur.Med.824, HF 781 (the whole lyric 763-814) and Pho.226. Knöke speaks only of A.Suppl.117.

Pi. Pyth. 12. 1-8

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
—			δολιχλαε, καλλιστα βορεα̃ν πολιων, φερσεφονας εδος, ανα	α ε' οχδαις επι... ναιεις	—	αιτω ιλαος δεζαι	—

PROOEMIUM	CENTRAL PART	FINAL PART
<p>ὀνομακλύτα... μεδέοισα νότιον νᾶσος, ὦ Διὸς... ἄστρον. οὐνεκεν οὐ σε παιμόνων ... ἀρετάν.</p>	<p>ὅ πάντα τοι... ἐργάζεσθαι ἔλθον... τότε χρεῖσθαι ...</p>	<p>?</p>

MEDEA 643-51

The prayer against the dangers of excessive love in the second stasimon, is followed by a prayer against exile. The Chorus invoke their homeland and wish never to have a similar to Medea's fate, to quit their homeland. The appeal is bare; it consists of invocation, prayer and Begründung at the end. Hymnal features and sacred vocabulary are not found. The places invoked are not personified.

SUPPLICES 377-80

At the end of the first stasimon the suppliant women appeal to Athens for help. The appeal consists of invocation by a periphrasis, prayer in anadiplosis and Begründung at the end. Typical hymnal features are the anadiplosis and the use of the personal pronoun. Though short, it sounds like a hymnal appeal. The place invoked is personified.

HERCULES FURENS 781-84

The Chorus rejoice at Hercules' victory in the third stasimon and they call on Thebes to participate in the rejoicing. Instead of the city they invoke the local river,¹ the streets of the city and the spring Dirce.² They are all personified here. In the invocation we find some epithets. It is a decorated invocation. Words of the sacred vocabulary are not found.

ION 714-24

The second stasimon concludes with an appeal to Parnassus never Ion to reach Athens. The appeal consists of a solemn invocation, prayer and Begründung with γὰρ. The

place is invoked by periphrasis and a participial clause; the place is honoured by the mention of its association with Dionysus. Of the sacred vocabulary we find one word: ἔχουσαι. Yet, it sounds like a solemn, hymnal prayer. The place is not personified. In style we observe the use of epic words (δειράς, σκόπελος, λαιψηρός, στένω); we also find one word of which Euripides is our earliest witness: νυκτιπόλος (also in other passages). Ornamentation is not rich.

PHOENISSAE 226-38

In the mesode of the parodos the Chorus apostrophize various holy places at Thebes and pray for themselves, to dance at Delphi. The invocation is very long; the places are not invoked by name but by periphrasis. At the end we have the prayer in the optative. In the invocation we find many epithets. Of the sacred vocabulary we find six words: ζάθεα, θεῶν, ἱερόν, εἰλίσσων, γενοίμαν, ἀθανάτας θεοῦ.

The places are not personified. In style we observe the use of epic words (σέλας, οἶνη, πολύκαρπος, σκοπιά, εἰλίσσω); we also find one word of which Euripides is our earliest witness : δικόρυφος (also in Bacch. 307). Ormanentation is not poor; we find many adjectives.

BACCHAE 105-119

In the middle of the parodos of the play we find an appeal to Thebes to participate in the Dionysiac ritual. Thebes is personified and invoked as Σεμέλας τροφοί. There follows a series of demands, in the imperative. The song is purely sacral, since we have the description of the ritu-

Ion 714-24

Pho. 226-38

Bacch. 105-119

NAME	GENOS	EPIONYMIAI	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
<p>Ἰδαιράδες Παρνασσού πέτρας).</p>			<p>ἔχουσιν σκόπελον...</p>		<p>στενομένη ἄρα...</p>	<p>μὴ ποῦ... ἴκοιθ' ὁ παῖς</p>	—
<p>Λάμπουσα πέτρα, οἷα θ' α... σταδίου... ζάδεα τ' ἄντρα οὔρεαί τε σκοπιαὶ δένων, νιόβωλον τ' ὄρος)</p>			<p>λάμπουσα, δικόρυβον πέτρας, α σταδίου, ἴεσσα βότρων, ζάδεα, οὔρεαί τε, νιόβωλον, ἱερὸν</p>		—	<p>χορὸς γένοιμαν</p>	—
<p>Θῦβαι</p>			<p>Σεμέλας τροβοὶ</p>		<p>ἀντίκα γὰ ἡᾶσα χορεύ- σει</p>	<p>στεβανούσθι κισσῶ, δρύνετε, καταβακχιού- σθι, πέθετε, δοσιούσθι</p>	—

a1. The invocation of the city is solemn.

MEDEA 824-845

After Aegeus has offered refuge to Medea in Athens, the Chorus sing the third stasimon in order to prevent her from killing her children. The first strophic pair is in praise of Athens. Of the various topics which can be found in an ἐγκώμιον τόπου according to Menander, here we have the ἀπό γένους ἐγκώμιον (cf. Menander, p.353) and ἀπό ἐπιτηδεύσεων (Menander, p.359). The Athenians are praised as descendants of gods and as abiding a city associated with wisdom and Arts. We also have a short ἐκφρασις χώρας (cf. Menander, p.440) and the association of Aphrodite with the city. The praise begins with an apostrophe to the Athenians and a μακαρισμός (see on Bacch.(519) 550, p.85). The song is secular and one need not collect hymnal features. Yet, in the apostrophe to the Athenians we find their "patronymic" (Ἐρεχθεῖδαι), their " γένος" (θεῶν παῖδες μακάρων), participles. We also find some words of the sacred vocabulary : ὀλβιοί, θεῶν παῖδες μακάρων, ἱερᾶς, αἰεὶ, ἀγνάς. Athens is called ἱερὰ χώρα, ἀπόρρητος.

The style is elevated to a small extent : we find one word of which Euripides is our earliest witness: καλλίναος (also in Alc.589); some epic words: ῥοή, ἀφύσσω, κλήζω, καταπνέω, χαίτη, ῥόδεος; two heave compounds (καλλινάου, ἡδυπνόους). Ornamentation is rich: we find eleven, picturesque adjectives (one of which is ornamental: μακάρων); three metaphors : ἱερᾶς χώρας, φερβόμενοι, καλλινάου κηφισσοῦ, αἰεὶ δ' ἐπιβαλλομέναν ... ξυνεργούς.

The praise of Athens is both, solemn and picturesque.

PROOEMIUM	CENTRAL PART	FINAL PART
Ὁ δὲ ἐρεχθεὶς τὸ παλαιὸν ὄλβιοι... ἀνορθώτου τ' ἴππο)	δερούμενοι... βαίνοντες... ἔνθα ποθ'... τὰν Κύπριν κλῆζουσιν... παντοίας ἀρετᾶς ζυνεργούς	<div></div>

PHOENISSÆ 638-75

The first stasimon of the play deals with one moment of the Theban history (the foundation by Kadmos). This is in narrative style and is one of Kranz's *ιστορικά* (cf. Stasimon, p.255 : dithyrambic stasima).¹ The song is in praise of Thebes, is an *ἐγκώμιον τόπου* (see also on Pho.676, p. 69). It is an *ἀπό γένους ἐγκώμιον* with a short *ἐκφρασις χώρας* (ll. 643ff; cf. also Med.834), and the mention of the god associated with it²(Dionysus; cf. also Med. 824: association of Aphrodite with Kephissus; Soph.OC 668: association of Colonus with Dionysus, Demeter and Cora; association of Athens with Athena and Poseidon). The song starts with the narrative. Hymnal features are not found. With the name of Kadmos we have an ethnical epithet (Τύριος). In the mention of Dionysus' birth-myth³ we find a few sacred words : τέκετο , μάτηρ , ὀλβίσας , χόρευμα , εὐίοις .

The style of the song is elevated: we find six words of which Euripides is our earliest witness : καλλιπόταμος , νοτίς (and in other Euripidean passages) , χλοηφόρος , βαθύσπορος (and in other Euripidean passages) , ὀλεσιθήρ , γηπετής . Many epic words : θέσφατος , πυροφόρος , ἔλιξ , κατάσκιος , ῥέεθρον , νᾶμα , χλοερός , ὠλένη , δῖος , δεύω , etc. ; many heavy compounds : τετρασκελής , τελεσφόρος , πυροφόρα , καλλιπόταμος , χλοηφόρους , βαθυσπόρους , ὠμόφρων , πολυπλόνοις , ὀλεσίθηρος , σιδαρόφρων . Ornamentation is rather rich: we find twenty six adjectives and one personification (σιδαρόφρων φόνος).

The praise of Thebes sounds solemn and picturesque.

PROOEMIUM	CENTRAL PART	FINAL PART
<hr/>	<p>Κάδμος ἔμολε τάνδε γᾶν... ἵνα τε νοεῖς ἐνέρχεται... βρόμιον ἔνθα τέκετο... ἔνθα δόνιος ἦν... ἔνθεν ἐξανῆκε γᾶ...</p>	<hr/>

PHOENISSAE 818-32

The second stasimon, sung after Eteokles has gone to war, deals with Theban history again. The epode is an actual ἐγκώμιον τόπου. It is in narrative style and deals with four legends in brief. Again we have an ἀπό γένους ἐγκώμιον¹ with a short ἐκφρασις χώρας (11.825f). It starts with an invocation of the earth (of Thebes) and the adverb ποτε (see on IT 1234, p. 236). For the wedding of Harmonia cf. Pi. Pyth. 3.90ff.

The style of the song is elevated: we find four words of which Euripides is our earliest witness: φοινικόλοφος , θηροτρόφος , (also in other Euripidean passages), ὀδοντοφυής , χλοερότροφος ; these four words are also heavy compounds; we also find four epic words : δαῖναι , καταδεύω, γείνομαι , Ἀρήϊος . Ornamentation is not poor : we find eleven picturesque adjectives and one personification : χλοερότροπον πεδίον .

The praise sounds like a solemn and picturesque song.

PROOEMIUM	CENTRAL PART	FINAL PART
<hr/>	<p> ἔτεκες , ὦ Γαῖ' , ἔτεκες ποτέ , ... Ἀρμονίας δέ ποτ' ... δόρυκχί τε τέχρα Θύβας... Δίρκα χλοεροτρόβον ἔ πεδίον... Ἰὼ θ' , ἃ κέρεσσα... </p>	<hr/>

SURVEY

From the analysis presented above of the hymnal lyrics addressed to places and the lyrics sung in praise of places the following observations can be offered:

1. In six odes Euripides addresses places in hymnal terms : they are demands for a particular service or prayers simply. When we have a demand for a particular service the place is personified.

2. In three odes we have an ἐγκώμιον τόπου : this is a secular song with a few hymnal features possibly. What matters is that it is a song of praise.

3. The places addressed or praised are mainly cities (Thebes four times, Athens twice; Parnassus [and the surroundings] twice; in one case we have a homeland).

4. In the appeals we find a traditional structure. Hymnal features are a few only. Sacred vocabulary is not commonly found. It is worth mentioning that in the appeals for help the Chorus do not apostrophize gods.

5. They are all uttered by the chorus consisting of women (except for HF).

6. In the ἐγκώμιον τόπου we have the following motives : ἀπό γένους ἐγκώμιον (three times), ἐκφρασις χώρας (three times), ἀπό ἐπιτηδεύσεων ἐγκώμιον (once), mention of gods associated with the place (twice), mention of old οἰκισταί (once). These are mainly motives for prose ἐγκώμιον τόπου , according to Menander.

7. The ἐγκώμια τόπου consist either of a strophic pair (two examples), or of one stanza (" astrophic", one example).

LYRICS ADDRESSED TO PLACES
IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find two short prayers to places and a short ἐγκώμιον τόπου, which is a "play within^a play": Suppl. 117, Cho. 722¹, Eum. 916. The first among them is a refrain-prayer addressed to Peloponnesos; it is a λῃσσία simply, with the verb λλέομαι. The place is called by a periphrasis. Hymnal features or sacred vocabulary are not found (apart from λλέομαι). In Cho. 722 the local land and the spot under which Agamemnon lies are invoked for help: we have a hymnal invocation with the epithet πότνια, a relative clause, and a prayer: this is followed by a γάρ sentence, as a Begründung, which though, is the actual prayer (for Peitho and Hermes to appear). In Eum. 916 Athens is praised by the chorus as the defender of Greek gods and is called ἄγαλμα δαιμόνων.

In Sophocles we find one ἐγκώμιον τόπου only: OC 668 (first stasimon). It is a long, solemn and picturesque praise of Colonus and Athens. The chorus present their country to Oedipus: they speak of the characteristics of the land (ἐκφρασις χώρας), the gods associated with it and their gifts to it. Poseidon and his gifts are mentioned at the end, where the god is apostrophized. In theme the song is similar to Med. 824; OC 668, however, is a more extensive praise and more picturesque. In structure the two songs are different. The mention of many deities with elements of their cult or their attributes, and the apostrophe to Poseidon at the end, give the song a sacred tone.

The style is elevated: we find eight hapax legomena

(cf. Earp, Sophocles, p. 25), seven heavy compounds. Ornamentation is rich : we find thirty three picturesque adjectives (one of which is ornamental : λίγεια).

PROOEMIUM	CENTRAL PART	FINAL PART
<p>εὐίππου, ξένε, τᾶσδε χώρας..... τόν ἀργῆτα Κολωνόν</p>	<p>ἐνθ' ἃ λίγεια μινύρεται ἔν' ὃ βακχιώτας ἀεὶ Διό- νυσος.... θάλλει δ' οὐρανίας ὑπ' ἄχνας..... οὐδ' ἄυπνοι κρῆναι.... οὐδέ Μουσᾶν χοροί..... ὃ τᾶδε θάλλει...χᾶ γλαυκῶπις Ἀθάνα ἄλλον δ' αἶνον ἔχω....</p>	<p>ὦ παῖ Κρόνου..... Νηρήδων ἀκόλουθος</p>

iii. Elements of the natural world -
physical concepts

In this section I shall examine hymnal lyrics addressed to elements of the natural world, which are personified but not deified (such elements are : the earth, the sun, the moon, the sky, rivers, etc.); I shall also examine hymnal lyrics addressed to physical concepts, which are again personified, but not deified (such concepts are: the night, the light, the winds, the thunder, etc.). These elements or concepts can also be deified (in Part I of this research I have examined ^{hymnal} prayers addressed to deified elements of the natural world or physical concepts, such as Ge, Helios, etc.).¹ It is difficult to distinguish between a deified element (in which case it is a proper name) and a non-deified (in which case it is a common noun)²; Wilamowitz gives an example (cf. Glaube I, p. 135): A.PV 88 ὦ δῖος αἰθήρ; as he remarks, " göttlich ist der Äther, aber kein Gott".³

For appeals to such elements or concepts cf. Il. 3.276 (Zeus and Helios with the rivers and earth), Pi.Paeon IX. 1ff (ἀκτὶς ἀελίου), Sapph. 104a and b (Ἑσπερος).

In Greek Tragedy we have the following examples of hymnal passages addressed to elements of the natural world or to physical concepts*, which are not deified : A.Ag. 355-61

* Of these passages Haldane examines the following: A.Ag. 355, Soph.Trach. 94, Eur.Or. 174, fr. 839 N². Knoke examines the following: A.Ag. 355, Soph.Trach. 94, Eur.Heraclid. 748 (the whole stasimon); he also observes the hymnal tone in Or. 174.

(night), PV 88-100 (aether, winds, rivers, sea, earth, sun), Soph. Aj. 394-400 (darkness of death), Trach. 94-111 (sun), Eur. Heraclid. 748-769 (earth, moon, sun), Suppl. 828-31 (earth, storm, thunder), Or. 174-181 (night), fr. 839 N² (Chrysippos - earth, aether); cf. also Med. 144, examined in Chapter 11.

These passages are classed into the following groups :

- a) Kletics and subtypes : A.PV 88, Eur.Or. 174; b) euctics: Soph. Aj. 394, Trach. 94, Eur.Heraclid. 748, Suppl. 828; c) "hymns of praise" : A.Ag. 355, Eur. fr. 839 N².

HERACLIDAE 748-769

When the battle is about to start the chorus apostrophize the powers of Nature (earth, moon and sun)¹ to bring the news to them, to Athens,² and also to heaven. There follows a prayer to Athena for help (examined in Chapter 11). What follows the appeal to these elements is a long Begründung for the city's action against the Argives. The appeal starts with the invocation; sun is invoked by a periphrasis: θεοῦ αὐγαί . The moon is called παννύχτιος here only;

in O.h. 9.3 she is ἐννυχία . The sunbeams are called λαμπρόταται , φαεσίμβροτοι . In Tim. 800 the sunbeams are λαμπραί ; the sun is λάμπων in O.h. 8.15. The adjective φαεσίμβροτοι is borrowed from Homer (cf. Od. 10.191, ἥελιός φαεσίμβροτος ; cf. also Hes. Th. 958, Mag.h. 4.26). In O.h. 8.15 the sunbeams are called φαειναί . The sun is called θεός here, but the chorus invoke the god's αὐγαί - not the sun as a god - as an element of the natural world, which traverse the whole world. The prayer consists of two verbs, the first in the optative, the second in the imperative. For

similar prayers (to bring the message somewhere) cf. Bacchyl. Ep.2 (to Pheme), Eur. Hel.1487 (to the cranes). The epithet γλαυκά of Athena is also found in Λ.Gr.7.425.8; in O.h. 32.17 she is γλαυκωπός .

The structure of the appeal is traditional and it sounds solemn, though it lacks sacred vocabulary. The style of the song is elevated to some extent : we find three words of which Euripides is our earliest witness : ἀρχέταν (also in other Euripidean passages), πατριῶτις , πολυαίνετος ; some epic words : παννύχιος, φαεσίμβροτος , ἱαχέω , γλαυκός, μῆνις, κεύθω ; two heavy compounds (φαεσίμβροτος , πολυαίνετος). Ornamentation is not poor: we find ten adjectives (one of which is ornamental : πολιδῶ); one metaphor : μέλλω τᾶς πατριώτιδος ... πολιδῶ τεμεῖν σιδάρω (for πολιδόν σίδαρων cf. Il.9.366).

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	BEGRÜNDUNG	PRAYER	PROMISE
<p>γα σελάνα (θεοῦ αἰγῆ)</p>			<p>παννύχιος λαμπρόταται δαεσίμβροτοι</p>		<p>μέλλω... δεινόν μέν...</p>	<p>ἀγγελίαν μοι ἐνέγκαι', ἱαχίσατε</p>	—

SUPPLICES 828-31

In the kommos of Adrastus and the chorus the hero utters a prayer αὐτοκαταστροφῆς , which consists of three wishes in the optative. Earth, the storm, and Zeus' lightning are referred to, though not apostrophized. The hero does not pray to Hades or Thanatos (see on Hipp.1370, p. 326). The reference to Zeus' lightning, however, is a reference to heaven. Collard in his Commentary compares the wishes with A.PV 582, Il.4.182, 6.346 and Eur.Med.144. Hymnal features or sacred vocabulary are not found. The elements referred to are not personified. For prayers concerned with Zeus' lightning cf. also A.Sept.630 and Soph.OT 202.

ORESTES 174-181

While Orestes is sleeping Electra utters a prayer to the night to come to the house of Agamemnon and let Orestes relax.¹ The appeal is not long but it is solemn and traditional in structure : it starts with an invocation of the night by the sacred epithet πόρνια in anadiplosis, and the epithet ὑπνοδότρια (cf. also O.h.3.7)²; then we have a klesis with two verbs in the imperative (the second in anadiplosis), a mention of the night's " abiding place " (ἐρεβόθεν ; cf. Hes.Th.123), a predicative adjective (κατάπτερος), and a mention of the place it is summoned to visit. The appeal concludes with a Begründung with γάρ. . The appeal recalls Soph. Phil.827 to Sleep. Of the sacred vocabulary we find three words : πόρνια, ἔθι, μόλε.

Fr.839 N² (Chrysippos).

The fragment can be taken as a φυσικός ὕμνος on the power and nature of earth and aether, with a purely philosophical character, which has no parallels among the Euripidean lyric hymns. As Wunsch says (cf. RE 9.1, s.v.Hymnos, 163) : " ...vielleicht keinen eigentlichen H., sondern eine kosmogonische Deduktion einleitete " (cf. also Eur. fr. 1023 N²). See further Sextus Empir. p.751.21 and Vitruvius viii praef. § 1 (cf. N² ad loc.). Cf. also Diels (Die Fragmente der Vorsokratiker), Vol.2, p.31 (Anaxagoras 112): οἱ περὶ Ἐπίκουρον...ἐκ μεταβολῆς τῆς ἀλλήλων γεννᾶσθαι τὰ ζῷα· μέρη γὰρ εἶναι τοῦ κόσμου ταῦτα, ὥς καὶ Ἄ. καὶ Εὐριπίδης· " θνήσκει ... ἀπέδειξεν". Apparently the elements are not conceived as gods here.¹

The beginning of the fragment has hymnal structure: we find epithets, relative clauses, a participle . The epithets employed of earth (μεγίστη , μήτηρ πάντων) are traditional epithets of Ge : cf. Solon 36.4, and see further on Pho. 676, p. 78 . Διός αἰθήρ recalls the δῖος αἰθήρ in A.PV 88 (see also above, p. 441); for the epithet γενέτωρ see on Ion 112, p. 300 , with Maq.h.5.9 (to Helios: ὃ βασιλεῦ κόσμου γενέτωρ), and O.h.3.1 (to Nyx : Νύκτα θεῶν γενέτειραν). In Ar.Nub.569f Aether is called πατήρ ... βιοθρέμμων πάντων . On the other hand Ge is mother of gods in Solon 36.4 and Hom.h.30.17, and mother of gods and men in O.h.26.1.² Of the sacred vocabulary we find five words ; θεῶν , μεγίστη , τίκτει , μήτηρ , πάντων.

Although we find hymnal features and vocabulary, the song does not sound like a hymn because of its content; the

hymnal features are confined to the beginning.

PROOEMIUM		CENTRAL PART			FINAL PART
Γαῖα μέγιστη καὶ Διός Αἰθήρ		ὁ μὲν ἀνθρώπων... ἀπέδειξεν			
NAME	ΓΕΝΟΣ	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	
Γαῖα Αἰθήρ	(Διός)		μέγιστη γενέτωρ μήτηρ πάντων		
ΘΥΣΙΣ		ΔΥΝΑΜΙΣ			ΓΟΝΑΙ
		ἀνθρώπων καὶ θεῶν γενέτωρ παραδεξαμένη τίκτει...			

SURVEY

In the four hymnal lyrics examined above the following elements of the natural world are addressed : earth (three times), moon, sun, aether (once); and the following physical-concepts: the storm, the lightning, the night (once).

Three of these lyrics are prayers for a particular service; the fourth belongs to the type of φυσικός ὕμνος. The longer among the prayers have traditional structure and hymnal features or vocabulary. They sound like solemn appeals. The φυσικός ὕμνος does not follow the traditional patterns to a great extent. We find, however, hymnal features and traditional vocabulary.

One of the prayers is uttered by the Chorus, consisting of old men (Heracl.); the remaining are uttered by the heroes of the play. We do not know by whom fr. 839 N² is uttered.

LYRICS ADDRESSED TO ELEMENTS

OF THE NATURAL WORLD OR PHYSICAL CONCEPTS

IN AESCHYLUS AND SOPHOCLES

In Aeschylus we find two lyrics in which such elements or concepts are addressed in hymnal terms : Ag. 355, PV 88. The former is a thanksgiving hymn of devotion addressed to Zeus (it has been examined in Chapter iii) and to the particular night in which Troy fell (we must write νύξ). The invocation of the night is hymnal , though we do not find sacred vocabulary. It is uttered by the Chorus. PV 83 is a decorated prayer of the ἱκετικὸν - type to all elements

of Nature. It is uttered by the hero of the play. In the invocation we find a verb of summoning (καλῶ) and epithets (for the epithet παμμήτορ of earth see on Pho. 676, p. 78; for πανόπτην κύκλον ἡλίου see on Med. 1251, n. 2). Of the sacred vocabulary we find six words (δῖος, παμμήτορ, καλῶ, ἴδεσθε, θεός, μακάρων). The style is not elevated; ornamentation is not poor.

Both passages sound like solemn apostrophes.

In Sophocles we find two lyrics addressed to such elements or concepts : Aj. 394, Trach. 94. The former is a short appeal to the darkness (of death) by the hero of the play; it consists of invocation with epithets, prayer in anadiplosis and Begründung with γάρ. Sacred vocabulary is not found. The latter is a long appeal to the sun, as a star. The invocation starts with a relative clause, a participle, and the name in anadiplosis; there follows the prayer, and a new, hymnal invocation with participles and a new prayer. What follows is a long Begründung with γάρ. Sacred vocabulary is not found. The participles employed of the sun recall some of the traditional epithets of Helios, or they recall some other hymns : see on Med. 1251, n. 2 and cf. Hom. h. 31.9ff, O.h. 8.1, Mag.h. 4.2; 28. The style is elevated to a limited extent : ornamentation is not poor. The prayer is solemn, with traditional structure. It is uttered by the Chorus, consisting of women, and it is the parodos of the play.

A. PV 88 - 100

Soph. Trach. 94 - 111

NAME	GENOS	ΕΠΩΝΥΜΙΑΙ	EPITHETS	PLACES	KLESIS	Manner of appearing	BEGRÜNDUNG	PRAYER	PROMISE
αἰδμή, πνοαί, ποταμῶν πηγαί, κυμάτων θέλασμα), γῆ, κύκλον ἡλίου			δῖος ταχύπεροι ἀνύριδμον παμφῦτορ πανόπτην		ἴδεσθε δέρεθ' ἡθ'		κοῖα πάσῃ αἰκείαισιν διακναό- μενος πῦμα στενάχῳ)	—	—
"Αἰλιον	(νῦν τίκεται)		ὀλοχιζό- μενον ὀλεχέδων κρατιστεύων καὶ ὄμμα				ποδουμένα γαρ...	αἰτῶ καρῦσαι, εἴπ'	—

GENERAL CONCLUSIONS ON THE LYRICS
ADDRESSED TO ABSTRACT POWERS OR IDEAS;
TO PLACES, TO ELEMENTS OF THE NATURAL
WORLD AND PHYSICAL CONCEPTS
IN GREEK TRAGEDY:

The analysis of the lyrics examined in this Chapter leads us to the following observations:

1. Hymnal lyrics addressed to abstract powers or ideas, which are not personal beings, are a few only (in Aeschylus none such lyric occurs), and they are all short appeals with certain hymnal features.

2. Lyrics addressed to places are either prayers or *ἐγκώμιον τόπου* . Such prayers occur in Aeschylus (three) and Euripides (six) : *ἐγκώμιον τόπου* we find in Sophocles (one) and Euripides (three).

3. The appeals to the places commonly have hymnal structure and some hymnal features, but not sacred vocabulary.

4. The *ἐγκώμιον τόπου* contains some stock motives; these songs are all decorated odes. Though secular songs, we find a few hymnal features or sacred vocabulary.

5. Hymnal lyrics to elements of the natural world or physical concepts are a few only in all three of the tragedians. The elements addressed are mainly the sun, the earth, the night. The lyrics are mainly prayers, they have hymnal structure and hymnal features. Sacred vocabulary is employed to a very limited extent. These lyrics sound like solemn songs, though the elements are not deified (in Chapters i and ii we examined prayers to such elements - namely Ge and

Helios - which are treated like divine beings ; such prayers are not found in Sophocles ; A.Pers.628, Cho 398, Eur.Med.1251, El.1177).

Lastly, in this Chapter we notice close affinities of the tragedians with one another (though not always among all three of them, as for instance is the case with the ἐγκώμιον τόπου).

CONCLUSIONS

The investigation of the various types of hymnal songs found in Euripides has led me to the following general conclusions in respect to the main aim of the present work (see the Preface).

In his plays we find short appeals, hymnal prayers for help or blessings (kletic hymns-euctics) and hymns in praise of a divine being (μυθικοί, φυσικοί, hymns of devotion, πεηλασμένοι, ἔγκωμια). In all these songs the poet uses conventional forms and language to a considerable extent. We also find a great amount of echoes from our sacral evidence (mainly from Lyric poetry, Homeric and Orphic hymns and the Magical Papyri). The hymnal prayers are closer to traditional techniques than the hymns in praise of a divine being. The invocations, however, are not always elaborate. All of these passages have a specific function and thus they are relevant to the occasion. The poet's main aim in these songs is not to honour the gods. A few only among these songs could stand as independent hymns. To some extent as a result of this fact, the songs under consideration do not repeat the forms of the purely cult-songs, but they are closer to some hymnal songs from Lyric poetry (on this see Chapter III, n. 8). This becomes especially obvious in the hymns whose main purpose is praise of the divine being, in which we find some philosophical tone rather than a typical praise. The specific types of hymn (such as παιὰν, διδύραμβος, ηροσόδιον) do not conform to the traditional patterns.

In songs where non-divine beings are addressed, he employs hymnal techniques and ~~sacred~~ vocabulary to a fair extent.

Most of his hymnal songs sound like solemn pieces with a purely poetical character at the same time. His treatment of the divine beings addressed is commonly close to traditional beliefs (and sometimes following popular beliefs); this is always in relation to the particular occasion. The selection of the beings addressed is always well justified. The songs are mainly uttered by a female Chorus (choral hymns were mainly sung by a Chorus of young boys). In one of his plays only the *parodòs* is a hymnal song: Bacchae (on this cf. Frankel, Philol. 86 (1931), p. 10: οὐ τὸ μὲν πρῶτον ὁ χορὸς εἰσιὼν ἤδεν εἰς τοὺς θεοὺς . In Aeschylus we have this phenomenon in the Septem, Supplices and Agamemnon; in Sophocles, in the OT and Trachiniae). In most of the plays we find a considerable amount of hymnal songs. The passages which are closer to the hymnal patterns are mainly found in the later plays.

Euripides appears to be a traditionalist in one way or another to a considerable extent (the same is generally true of Sophocles, but not of Aeschylus). The comparison of the Euripidean hymnal songs with similar songs in Aeschylus and Sophocles has shown us that the poet does not repeat their methods of composition.

The songs examined in the present work can be considered as religious documents, although they are merely literary products rather than ritual songs. Since drama is the "Abbild des Lebens", such songs show the real

religious attitude of men. The Chorus, who mainly utter these songs at critical moments of the plot, act on behalf of the community. As Cameron remarks (HThR 32 (1939), p. 16): "living religion can sometimes be detected beneath a conventional literary form". The Euripidean songs under consideration are commonly decorated songs and our poet appears to be a talented lyric poet who composed specific types of Lyric poetry of an equal value with the poems of the great Greek lyric poets. His hymnal songs contribute to our knowledge of Greek Lyric poetry, as well as of Greek hymnal poetry. As a final remark I shall quote v. Fritz, p. 25: "What was the meaning of the performance of tragedies, satyr plays and comedies as part of the Dionysus festival, when they had no direct relation to the god? They were meant to be an offering, the offering of a work of poetry, in which something of the spirit of the god was alive. A very good illustration of this is the fact that the choric songs addressed to different gods become more and more similar in form and content, and in the 5th century to some extent actually interchangeable".

N O T E S

PREFACE

1. Cf. H.C. Baldry, The Greek Tragic Theatre, London, 1971, p.17 : "No account of the background of Greek drama or any other aspect of Greek life can be complete without them (i.e. the gods) ... They were continually present in the Greek mind... Their powers and arbitrary actions were his (the Greek's) explanation of most of what happened in the world about them, which we seek to understand through science. Their ritual was an essential part of his daily life".
2. Cf. v. Fritz, p.23 : " in all religions, hymns in praise of god and prayers are closely related, but nowhere is this relation closer than in Greek religion".
3. Cf. A. Pers. 347; 514, Sept. 21; 226. Soph. Aj. 383, Ant. 163; 184, Trach. 1022, OT 280, El. 174; 696. Eur. Alc. 251, Med. 1231, Heraclid. 387; 608, HF 719; 772, Pho. 1197, Or. 1545, Bacch. 392, IA 32 , fr. 391 N² (Thyestes), fr. 150 N² (Androm.), etc.
4. Cf. A. fr. 156 N² (Niobe) . Soph. Ant. 582, Trach. 1276, fr. 103 N² (Aletes). Eur. Hec. 57; 956, Suppl. 262; 610, Tro. 469; 1240, El. 198; 583, fr. 286 N² (Beller.), etc.
5. Cf. Stasimon, p.39 : " Das Drama ist das gesteigerte und erhöhte Abbild des Lebens". Cf. also L. Campbell, Religion in Greek Literature, London, 1898, p.304 : " The poet had not only to aim at producing an effect, as all dramatic poetry must, but he must produce the effect which the audience desired".
6. Prayers and hymnal passages in dialogue are excluded from this research. These "prose" passages may form a separate subject for research. One can compare them with the lyric hymnal passages and the later developed prose-hymns (orations) on the one hand, and on the other hand with the prayers which are found in the works of the Greek prose-writers. I shall give here a few examples from Euripides : Hipp. 443, Suppl. 1ff, IT 1398, El. 671, Hel. 969; 1093; 1584, IA 1570, etc. Another type of hymnal passages, whether in lyric or in dialogue, are excluded from our research : those which are apostrophes simply, i.e. they are not prayers or hymns. A great number of such passages are constructed in accordance with the hymnal techniques : cf. Eur. Andr. 1009, Ion 492; 881, Tro. 841, Pho. 175, etc. This was observed by Fraenkel in his Commentary on Agamemnon, at l. 1468.
7. The forms of lyric will not be investigated in this research. This may also form a separate subject for research, concerned with the whole range of hymnal songs.
8. As H.W. Miller remarks in CW 49.7(1956) (" A survey of recent Euripidean scholarship, 1940-1954"), p. 92, "...it is obvious, in view of the large measure of disagreement among scholars, that Euripides' treatment of the gods, his relation to contemporary thought and events, and their influence upon the tragedies, have not been finally elucidated".

INTRODUCTION

1. Cf. RE 11.2, s.v. Kultus, 2108; Kern, Vol. I, p. 150.
2. Cf. E.R., p. 228; Stasimon, p. 59.
3. Cf. Menander, pp. 440, 342, Plato, Leg. 700 a-b.
4. Cf. Meyer, pp. 3f; Heiler, pp. 168, 172; Alexander, p. 5f.
5. Cf. v. Fritz, p. 27.
6. Principally by Adami, Ausfeld, Ziegler, Norden, Keyssner, Meyer and Schwenn.
7. Cf. E.R., p. 182, Ausfeld, p. 519, Heiler, p. 172, v. Fritz, p. 17, Schwenn, p. 27, Meyer, p. 3. Cf. also Plato, Cratyl. 400e. This is also characteristic of the Magical Papyri.
8. Another way of naming the god is the form, "wer du auch immer bist", cf. Norden, p. 145, n. 3.
9. The ἐπωνυμῖαι are the god's 'cognomina' or 'Beinamen'; cf. H. Usener, Götternamen, Bonn, 1896, pp. 216ff.
10. Cf. Ausfeld, pp. 518, 522, Norden, passim; v. Fritz, pp. 16f, Knoke, p. 15.
11. Cf. Ausfeld, p. 518, E.R. p. 186; Schol. Hom. Il. 5.114.
12. As Farnell remarks (cf. E.R. pp. 190f): "the belief that, in order to gain complete power over a human or divine personality, it is necessary to know their origin and to express what one knows about them in the charm. Hence we may account for the descriptive or, so to speak, biographical elements in charms that are on the borderland of prayer."
13. As v. Fritz remarks (pp. 17f): "according to the common notion the gods are not ever-present; hence they must be made to listen from afar... while Xenophanes, Heraclitus and Diogenes believed in a god who is spirit and who is always everywhere." The places are mentioned either in order to summon the god from whatever place he may be at the moment of the supplication, or in order to honour the god who is associated with many places (cf. Alexander, p. 5); cf. also Adami, pp. 228, 230, Norden, pp. 167, n. 1, 168, Schwenn, p. 60.
14. Cf. Adami, pp. 220-21.
15. Cf. R. Wünsch, Ein Dankopfer an Asklepios, Arch. für Relig. 7 (1904), p. 97; for the employment of this verb at the end of the Homeric hymns cf. Schmid - Stählin, G.G.L. I.1, p. 232, n. 3; K. Ziegler, Zum Zeushymnus des Kallimachos, Rh.M. 68 (1913), pp. 345ff (Das Schlussgebet).
16. Cf. Adami, p. 219.
17. Cf. Ausfeld, p. 533, Knoke, p. 15, Keyssner, pp. 85f (δύνασθαι γάρ motive).
18. Cf. Ausfeld, p. 526, Schwenn, pp. 52f, Meyer, p. 5, Beckmann, p. 48.
19. Cf. Ausfeld, pp. 511, 532, Knoke, p. 15, Beckmann, p. 49.
20. Cf. W. Ax, Die Parodos des Oidipus Tyrannos, Hermes 67 (1932), pp. 422f.
21. Cf. Ausfeld, pp. 528ff, Beckmann, p. 46 ("do ut des" motive).
22. Cf. Ausfeld, p. 514.
23. Cf. Keyssner, p. 3, Meyer, p. 4.
24. Cf. Adami, p. 235; G. Zuntz, Zum Hymnus des Kleantes, Rh.M. 94 (1951), p. 339; Norden, p. 157.
25. For the manner in which a hymn concludes see K. Ziegler, Rh.M. 68 (1913), pp. 345ff (Das Schlussgebet).
26. Cf. Beckmann, p. 9, Keyssner, pp. 101ff; O. Weinreich, Gebet und Wunder. Religionsgeschichtliche Studien, Darmstadt, 1968, pp. 13ff, 17ff: prayers ἐπιπομπῆς - ἀποπομπῆς (such prayers are also common in Magical Papyri).
27. As is the case with most of the prayers in Homer, cf. Beckmann, p. 15; E.R., p. 173.
28. Such is the case with the cult - hymns; cf. also E.R., p. 173; Keyssner,

- pp.156f; Heiler,p.182.
29. Cf. E.R.,p.173; Keyssner,pp.136ff,158ff; cf.also Xenoph.Comment.1.3.2.
 30. For the moods and tenses in prayers see Ziegler,pp.11-31, Beckmann, pp.49ff, W.F.Bakker, The Greek Imperative, Amsterdam, 1966.
 31. Cf. Adami,p.234, Ausfeld,p.537.
 32. Cf. Adami,pp.239,261; S.and A.,p.11, Beckmann,p.41; Norden,p.148,n.1.
 33. Cf. Wünsch, Arch.für Relig. 7 (1904),p.112; Fairbanks,pp.48ff.
 34. Cf. RE 9.1, s.v. Hymnos,145, Gr.Chorus pp.123,202, Stasimon,p.130.
 35. It was a common belief that the appeals to gods must be uttered in a loud voice; exclamations apparently had this function, to make gods listen from afar: cf. RE 11.2, s.v. Kultus ,2151f, Beckmann, p.25, P. Stengel, Die griechischen Kultusaltertümer, München, 1920,p.79; cf. also Sapph. 1.6 (τὰς ἑμὰς αὖδας αἰόλοισα...) with A.Cameron, Sappho's prayer to Aphrodite, HTHR 32 (1939),p.10; Xenoph. Cyrop.3.3.58 ...οὐ δὲ θεοσεβῶς πάντες συνεπήχησαν μεγάλη τῇ φωνῇ... Exclamations in hymns and prayers are probably an echo of the primitive ololyge, the women's cry of supplication (cf.Beckmann,pp.17, 80f, Schwenn, pp.36ff, L.Deubner, Ololyge und Verwandtes, Abhandlungen der Preussischen Akademie der Wissenschaften 1 (1941), H.J.Rose, Herodotos and Westermarck, CR 37 (1923) 165. Cf also Il.6.301 and Eur. fr.351 N² (Erechtheus). For the relation of ὦ with the ritual ἦ cf.Wünsch, Arch.für Relig. 7(1904),p.110.
 36. The traditional vocabulary has been collected by Keyssner.
 37. On this cf. O.Crusius, Der homerische Dionysoshymnos und die Legende von der Verwandlung der Tyrsener, Philol.48 (1889),p.198; id., Die delphischen Hymnen, Philol. Suppl. 53A (1894),p.21; cf. further B.L. Gildersleeve, On the stylistic effect of the Greek Participle, Amer. Journal of Philol. 9 (1888) 137-157; Norden, p.167,n.1.
 38. Cf.G.Meyer, Die stilistische Verwendung der Nominalkomposition im Griechischen. Ein Beitrag zur Geschichte der ΔΙΝΑΑ ΟΝΟΜΑΤΑ , Philol. Suppl. 16.3 (1923) 1-215 (cf. in particular pp.48-67); cf. also Norden,p.161,n.4.
 39. Cf. Adami,p.242.
 40. For the ὄγκος of the style and a definition of heavy compounds see F.R.Earp, The style of Aeschylus, passim;cf. also E.Williger, Sprachliche Untersuchungen zu den Komposita der griechischen Dichter des 5. Jahrhunderts, Göttingen,1928.
 41. For the definition of ornamental adjectives see L.Bergson, L' épithète ornamentale dans Eschyle, Sophocle et Euripide, Diss. Uppsala Lundequist,1956, pp.17f,176; Earp, op.cit.,p.54.
 42. Cf.Norden,p.169,n.1, Schwenn,p.7,n.18, Heiler,p.157, Beckmann,pp.41, Dodds on Eur. Bacch. 107. This is also characteristic of the Magical Papyri.
 43. Cf. Keyssner,pp.165f.

44. See Keyssner, pp. 4, 6.
45. Cf. E. & L. Edelstein, Asclepius. A collection and interpretation of the testimonies, Baltimore, 1945, Vol. 2, p. 203: "In every religion there is a tendency to conservation and traditionalism".
46. What follows is a selection of the principal and best preserved material for our research. For a detailed list of the extant Greek hymns see Keyssner, xi-xvi; RE 9.1, s.v. Hymnos.
47. Cf. also T. B. L. Webster, Homeric hymns and society, Hommages à C. Prêtreux, Bruxelles, 1975, 86-93; he believes that not all of the hymns were preludes to an epic recitation, but some of them had the same function as dedications, an offering.
48. Carm. Pop. 871 (the prayer of the Elian women) is the oldest Greek cult-hymn, which has come down to us (cf. RE 9.1, s.v. Hymnos, 146).
49. For Alcaeus' hymn to Apollo see Paus. 10.8.9: ... τοῦτο ἐποίησε καὶ Ἀλκαῖος ἐν προοιμίῳ τῷ ἐς Ἀπόλλωνα. From this we can conclude that this hymn was of the same type as the Homeric hymns. Cf. also RE 5. A2, s.v. Θεοφάνεια, 2133: it was composed for this festival and it was probably a kletic hymn (cf. also RE Suppl. 4, s.v. Epiphanie, 304).
50. Cf. RE Suppl. 4, s.v. Epiphanie, 305: "kein prinzipieller Unterschied zwischen Religion und Zauberei, zwischen Gebet und Zauberspruch besteht"; Schwenn, p. 63: "Gebet und Zauberspruch gehen oft in einander über"; v. Fritz, p. 17: "It is also quite possible that the concern with the name and attributes of the god originally had magic implications. Some magic papyri bear clear testimony to the belief that the possession of the correct name and its pronouncement gave magic power over the god. The content of the prayer following the initial invocation shows clearly that there can be no thought of magic compulsion. Where many names and attributes of the god are mentioned, the purpose is obviously to honor him". Knoke, in his Prolegomena, gives many illustrations from our literary evidence to show the relation of hymns and prayers to incantations and spells. See also E. R., pp. 196ff.
51. Cf. Ziegler, Ausfeld, Pfiffner, passim. Cf. also O. Kuettler, Preca-tiones quomodo oratores veteres usurpaverint in orationibus, Diss. Jena, 1909 (I have not been able to find a copy of this dissertation).
52. Because they are merely literary or philosophical products: cf. Ph. Legrand, Problèmes Alexandrins I. Pourquoi furent composés les hymnes de Callimaque?, REA 3 (1901) 281-312, and RE Suppl. 5, s.v. Kallimachos, 434; Keyssner, p. 5; Kleine Pauli, s.v. Hymnos, 1269: "Nicht kultisch sondern rein literat.". Cf. also G. Zuntz, Zum Hymnus des Kleanthes, Rh. M. 94 (1951) 337-341; G. Giangrande, Emendation d' une crux dans l' hymne à Zeus de Cléanthes, AC 42 (1973) 181-184. We also find merely literary products in Lyric poetry (in the sense that they are not ceremonial poetry), but since they belong to an early period, which precedes Tragedy, and they follow the traditional patterns to a considerable extent, I include them in the evidence which concerns my research.
53. "Λογία" as opposed to "popular". Cf. Schwenn, pp. 53ff (Das Gebet als Kunstwerk).
54. For Aeschylus cf. also E. J. Strittmatter, The Range and Forms of Prayer in Aeschylus, CW 16 (1922) 66-70. In this short article the main emphasis is on the selection of the gods appealed to.
55. Cf. further Färber, Harvey, Smyth (the Introduction).
56. On this see also Cairns, p. 158.
57. Cf. also Kleinknecht, p. 5, n. 3: "die rein literarische Anwendung des Hymnenstils auf Dinge, zu denen man eigentlich nicht beten kann, wo also "die rituelle Form nichts als Form" ist... Euripides wo im Ion 122ff die δῶφν, Hel. 1451 die Σιδωνία ναῦς in strengem Hymnestil gepriesen und Hel. 1107 die Nachtigall im κλητικός ὕμνος gerufen wird..."

CHAPTER I

KLETIC HYMNS AND SUBTYPES

1. Cf. RE Suppl. 4, s.v. Epiphanie, 304: "Ihr Zweck war ἀνακαλεῖν, sie enthielten eine κλῆσις".
2. Cf. RE 9.1, s.v. Hymnos, 144; ib. Suppl. 4, 305; ib. s.v. Epode, 355; cf. also Festugière, L'ideal religieux des Grecs et l'Evangelie, p. 284: "... une action magique, laquelle comprend toujours à la fois une invocation (κλῆσις, ἐπικλῆσις) et une série de pratiques (πρᾶξις, πρᾶγμα).
3. Cf. RE 9.1, 142.
4. Ib., and 144.
5. Ib. 144; see also Introduction, p. 5.
6. Cf. Schwenn, p. 80; v. Fritz, p. 18: "... even when the prayer is spoken before an image of the god, the god has to listen from afar and may come to grant the prayer, indicates clearly that the image is not identified with the god".
7. Cf. RE 5.A2, s.v. Θεοφάνεια, 2133; cf. also Herodt. 1.51; RE 6.1, s.v. Epidemia, 57.
8. Cf. RE 5.A2, s.v. Theoxenia, 2256f; cf. also Pi. Ol. 3.1 and the Schol. ad loc.; Gr. L. P. pp. 197f; Pi. Paean VI. 58ff, Philodamus 110-12; Paus. 7.27.4. Cf. also Crusius, Die delphischen Hymnen, pp. 65ff.
9. In a grave at Isopata we have a scene of dancing women, apparently a cult-dance; as W. Schmidt remarks (cf. Der Deus ex machina bei Eurides, Diss. Tübingen, 1963, p. 69), "a very small female figure appears hovering in the air whose locks flow out on either side. This is beyond doubt a goddess descending through the air".
10. Cf. RE Suppl. 4, 293, 304f.
11. Ib. 295.
12. Cf. Adami, p. 221, Kleinknecht, p. 79, n. 1.
13. Cf. RE Suppl. 4, s.v. Epode, 335: "die Zauberer täten ihre Wunder καλοῦντες δαίμονας δι' ἐπωδῶν καὶ μαγανειῶν μεμαθηκότες καλεῖν καὶ ἐπάγεσθαι δαίμονας ἐφ' ᾧ βούλονται. Die Wirkung der E. ist in der Zauberei dieselbe wie die der ὕμνοι κλητικοί im Kultus; sie dienen dem ἀνακαλεῖν. So ist das ἐπικαλεῖσθαι in den E. der Zauberpapyri so häufig wie in den Gebeten und Hymnen. Dadurch wird die Epiphanie der Götter bewirkt". Most of the Magical hymns are kletic: 2, 5, 9, 10, 11, 12, 18, 20, etc. Cf. further Plato, Leg. 712b, Tim. 48d, Thuc. 1.118. The form καλεῖν also occurs in many magical papyri. Cf. also Ziegler, p. 44.
14. For the kletic hymns in Aristophanes see G. M. Sifakis, Κωμικοὶ ὕμνοι καὶ ἰθύφαλλοι. ΦΙΛΤΡΑ. Stud. pres. to S. E. Kapsomenos, Thessaloniki, 1975, pp. 119ff and id. Parabasis and Animal Choruses, London, 1971, pp. 41, 56ff.
15. The Orphic hymns belong to the class of φυσικοὶ ὕμνοι of praise, which also contain a klesis.
16. The inscribed cult-hymns are mainly hymns of praise, which also contain a klesis.
17. See Schwenn, p. 28: "Der Gott wird gebeten: κλῦθί μεν. Das ist typische Formel des Anrufens, verwandt dem ἐλθεῖν, ἐλθέ usw... Die ursprüngliche Bedeutung des Rufes κλῦθί μεν nur die ist, den Gott aufmerksam zu machen". Cf. also Beckmann, p. 25, Ziegler, pp. 59ff, Keyssner, p. 99.
18. See Ziegler, p. 68: "Altera propriae sententiae amplificatio est, quod benigne ut aspiciant homines iisque faveant, di rogantur; cf. also Keyssner, p. 100.
19. Cf. Ziegler, p. 59; v. Fritz, pp. 17f; Ausfeld, p. 516.
20. ἀκούειν, ἐπακούειν, εἰσακούειν, ἀΐειν, ὁρᾶν, ἐφορᾶν, βλέπειν, ἐποπτεύειν, ἐφορεύειν, etc.: cf. Ziegler, passim.

21. Haldane also has observed this feature: "Participial phrases with the klesis indicated the aspect in which the deity was desired to appear".
22. This feature is rare in the extant kletic hymns; it is different from the preceding. Haldane has not distinguished between these two.
23. Cf. Adami, p. 261.
24. Cf. Ausfeld, p. 538, Keyssner, pp. 87ff.
25. Cf. Ausfeld, p. 528, Kleinknecht, p. 45 with Ar. Pax 974; Beckmann, p. 46 ("do ut des" motive in Homer).
26. Cf. Beckmann, pp. 44ff.
27. Cf. Adami, p. 243; Kleinknecht, p. 57, n. 1: it is equivalent to imperative. Cf. in particular the prayer of the Elia women. See also the Commentary of Müller on Soph. Ant. 1115, p. 247.
28. Cf. Ziegler, p. 72, n. 1.
29. Cf. Heiler, p. 179.
30. Cf. H. Usener, Dreiheit, Rh. M. 58 (1903), pp. 13f.
31. Cf. J. A. Haldane, A scene in the Thesmophoriazusae (295-371), Philol. 109 (1965), p. 41.
32. Cf. Keyssner, p. 129; Wunsch, Arch. für Rel. 7 (1904), p. 100; Fraenkel, on A. Ag. 513.
33. Cf. E. Fraenkel, Der Zeushymnus im Agamemnon des Aischylos, Philol. 86 (1931), p. 9; cf. also A. Platt, On τε etc. with vocatives, CR 23 (1909) 105-106.

ION 452-491

1. Cf. also Eur. fr. 316N² (Danae) and 360.14N² (Erecht.) cited by Wecklein in his Commentary ad loc. Ariphton (to Hygieia 1.3, 813 PMG) stresses the pleasure brought by children.
2. Cf. Wilamowitz in his Commentary ad loc.
3. Cf. Cults 1, p. 302; cf. in particular her titles 'Απατουρία and Φρατρία in Athens, and 'Αθηνᾶ Μήτηρ in Elis.
4. Ib. 2, pp. 444, 463-4; cf. her titles Λοχεία and Παιδοτρόφος.
5. Ib. p. 444; cf. also Eur. Suppl. 958.
6. Whether maidens or married; see also Cults 2, p. 444 with Carm. Conv. 886: "Ἀρτεμιν ἃ γυναικῶν μέγ' ἔχει κράτος, and Eur. Hec. 936.
7. On this see Usener, Rh. M. 58 (1903), pp. 325f, where he gives examples of "Zweiheit".
8. According to Haldane the two goddesses are appealed to here, "the first because of the Athenian nationality of Creousa who was actually the daughter of Erechtheus, the fosterchild of the goddess, and the second as goddess of childbirth". This is all she says on this point.
9. The personal pronoun (second person) is a common feature in invocations; to open a hymn with the second person personal pronoun is not a common feature (cf. also Soph. OT 159, Eur. Hipp. 1268, Pho. 676, fr. 912N² (inc. fab.), Carm. Pop. 851b, Mag. h. 7; see further Norden, pp. 149, 157ff (used in praising a god).
10. Cf. Ael. Ar. Or. 37.2 ('Αθηνᾶ): ἐν δέ τοις ἀξιολογώτατον αἱ γοναὶ τῆς θεοῦ, κεφάλαιον μὲν εἶπεῖν ὅτι τοῦ πάντων δημιουργοῦ καὶ βασιλέως παῖς ἐστὶ μόνη δὴ μόνη. This applies mainly to hymns of praise.
11. In kletic hymns the god's γένος is simply phrased with expressions of origin. In hymns of praise this element is longer and it is phrased with a relative clause, since the birth-myth of the god is one of the principal motives of those hymns. In A. Suppl. 40 we also find a birth-myth in brief.
12. In other kletic hymns the place the god is summoned to visit, either is not mentioned (cf. Anacr. 357, Soph. Aj. 693, El. 110, Ar. Ran. 875), or it is phrased with a preposition (cf. the prayer of the Elia women, Limenius 1.1, Hom. h. 24, Ar. Thesm. 1148, Ran. 324), or with an adverb (Sapph. 1; 17, Ar. Ach. 665, Eq. 551; 581, Thesm. 1136, etc.).
13. In O. h. 27.3 (ταυροφόνων ζεύξασσα ἄρμα λεόντων) it is not clear if it is this element or an attribute of the goddess (on this cf. also O. hs. 40.14, 14.2, Soph. Phil. 400).
14. According to Menander (p. 335) in kletic hymns we have the opposite, a description of the places a god is summoned from.
15. Such is the case with A. Sept. 109 (πολιόχοι χθονός); 135 (πόλιν ἐπώνυμον); 168 (τᾶσδε πυργοφύλακες), Pi. Nem. 3 (μᾶτερ ἀμετέρα), Ar. Ach. 665 ('Αχαρνική, τὸν δημότην), Eq. 551 (φύλτατε), Nub. 595 (πολιοῦχος - ἡμετέρα), Lys. 1296 (Λάκαινα).
16. Cf. Cults 5, p. 377.
17. Ib. p. 381: in the Hephaestia, Promethia and Panathenaia, the starting place was the altar of Prometheus in the Akademeia, where Hephaestus was worshipped conjointly with him.
18. Ib. 1, p. 311. On the origin of Athena - Nike see the interesting article of E. E. Sikes, Nike and Athena Nike, CR 9 (1895) 280-83.
19. Cf. also the Schol. on Aristid. p. 301 Dind., referring to Menander Comicus fr. 616K (= Dyskolos 968f): λέγει δέ τήν 'Αθηνᾶν. If Nike is identified with Athena in this passage and she is not the personification of Victory, then, in the formulaic end of certain plays (Eur. IT, Pho., Or., Men. Samia), the case is the same. But this does not seem to be correct (cf. Ar. Eq. 586ff). Athena-Nike has mainly a martial character. Nike as an independent goddess was associated with gymnastic and musical contests (cf. Sikes, op. cit., p. 281). For the

- Victory of Comedy see also Handley on Dyskolos 968f and Webster, MNC, BICS Suppl.24 (1969), MT 43. On the other hand Gomme and Sandbach in their Commentary on Menander (cf. Dysk.968) say that Nike is by origin Athena Nike, so that her father is Zeus.
20. See M. Robertson, A History of Greek Art, Cambridge, 1975, Vol. 1, p. 347: "not built until the twenties"; RE 17.1, s.v. Nike, 300: dedicated at the end of the 5th cent. B.C.
 21. Cf. Cults 1, p. 342.
 22. Ib., pp. 272f.
 23. On this see Menander, p. 335 (see above, n. 14). Cf. also Soph. OT 162, Ar. Nub. 598, Thesm. 324. In other kletic hymns the description of the god's haunt is longer.
 24. See LSJ s.v. χορεύειν: celebrate in choral dance. Here it is passive: celebrated in choral dances.
 25. See Bergson (L'épithète ornamentale dans Eschyle, Sophocle et Euripide), p. 124: "c'est, finalement, le contexte qui décide de la valeur de l'épithète". In many other cases the gods' epithets are ornamental (see id. pp. 143ff).
 26. For the circular shape of a hymn see Introduction, p. 7. We have the same in A. Sept. parodos, Soph. Ant. 1115, Ar. Ach. 665, Lys. 1262, Aristonos 1.
 27. In A. Sept. 116 the reason for the prayer is longer than the prayer to Zeus; in Soph. OT 159 it is also long, and this is in the middle section; cf. also Il. 16.514.
 28. As is the case in the examples mentioned above, p. 34.
 29. Bergson does not find any ornamental adjective in this passage (see Tableau I). I believe that these two are ornamental, because they do not contribute anything to the context.
 30. In Aristonos 1 we find ten participles (seven in the present and three in the past tense: on this see Crusius, Philol. 53A (1894), p. 21. In most of the extant kletic hymns we do not find many participles, with exception of Sapph. 1 (four), Alcaeus 34 (four), Limenius (four), Philodamus (four) and some Orphic hymns (3, 6, 7, 9, etc.).
 31. Here we do not find any relative clause associated with the goddesses invoked. In other kletic hymns we find this feature: cf. Soph. El. 110, Ant. 1115, OT. 159, Anacr. 357, Alcaeus 34, Ar. Eq. 551, Nub. 595, Thesm. 312, O. hs. 12, 13, 14, 18, 27, etc., Hom. h. 24, Limenius, Philodamus.
 32. In Sapph. 1, A. Sept. parodos, Soph. Ant. 1115, Ar. Thesm. 1136, Ran. 324 we find only one article. In Alcaeus 34, Ar. Thesm. 1148, Aristonos 1 and Philodamus no article occurs. On the contrary, in Soph. OT 159ff we find four articles, in Ar. Ach. 665, three, Nub. 263, four, Lys. 1262, two, in Limenius, four, etc.
 33. The Ω is the commonest exclamation in kletic hymns: cf. Sapph. 1, A. Sept. parodos, Soph. Aj. 693, Ant. 1115, OT 159, Ar. Eq. 551; 581, Ran. 324, etc. This is the only exclamation found in O. hs. though not often.
 34. Both Knoke and Haldane failed to observe this. For divine epiphanies see above, pp. 17f. Owen comments on ll. 1557f: "we cannot be surprised that Apollo should prefer sending an emissary to appearing in person. He has had a discreditable incident in his past made known...". Owen has not observed the relation of the "deus ex machina" in this play with the appeal of the Chorus. In Aeschylus we have twice an epiphany in response to appeals: Eum. 397 (cf. ll. 287ff) and Pers. 681 (cf. ll. 658); this has been observed upon by O. Taplin, The Stagecraft of Aeschylus, Oxford, 1977, p. 115. On the other hand such a relation has not been observed by various scholars who wrote on the "deus ex machina": cf. R. B. Appleton, The Deus ex machina in Euripides, CR 34 (1920) 10-14, T. S. Duncan, The deus ex machina in Greek.

Tragedy, Ph.Q.14 (1935) 126-41, D.H.Abel, Euripides' deus ex machina. Fault or excellence, CJ 50 (1954) 127-30, A.Spira, Untersuchungen zum Deus ex machina bei Sophokles und Euripides, Kallmünz, 1960, W.Schmidt, Der Deus ex machina bei Euripides, Diss.Tübingen, 1963. Schmidt in his chapter under the title "Vorformen des deus ex machina" speaks of kletic hymns and cult - epiphanies, or divine epiphanies in general (pp. 66ff). Cf also Langholf, pp. 123-27. W.N.Bates (Euripides. A student of human nature, Philadelphia, 1930, p. 27) rightly remarks that "The deus ex machina is not always used by Euripides in the same way. The fact is that Euripides used it for dramatic effect". Our example is not unique in Euripides: cf. also Hel. 1495 and 1642ff, Bacch. 550 and 576; 1017 and 1330ff.

HELENA (164) 167-178

1. To open a hymnal song with a question is not uncommon (cf. Norden, p. 152): Pi.Hymni 1 fr.29, Prosod. fr.89a, A.Sept. 93ff, Soph.OT 151, etc. For this προῳδός see Dodds on Bacch. parodos, p.68: "the prelude announces the following hymn and links it to the prologue but is not itself part of the hymn: hence it is quite properly astrophic (cf. Med. 131ff, Hel. 164ff)".
2. For non choral hymns see Gr.L.P. p.6.
3. Cf. G.B.Mocker, De Musis a poetis graecorum in componendis carminibus invocatis, Lipsiae, 1893; at pp.58f (De poetis tragicis) he says that it is only in Euripides where we find invocations of the Muses (Tro. 511, HF 789, Hel. 1341). It is worth mentioning that the Muses are never invoked to come in Homer (cf. op.cit., p.39); in Lyric poetry we have the opposite. For the beginning of a hymn with an invocation of the Muses see Adami, p.219.
4. For the Aristophanic kletic hymns to the Muse or the Muses see Sifakis, Parabasis and Animal Choruses, p.58 and id. Κωμικοὶ ὕμνοι καὶ ἰδύ-φαλλοι, p.138, n.1.
5. Kannicht in his Commentary is right in adopting Μοῦσα (Muse) and not μοῦσα (song), which appears in Murray's edition, in the προῳδός.
6. Cf. G.Weicker, Der Seelenvogel in der alten Litteratur und Kunst. Eine Mythologisch - Archaeologische Untersuchung, Leipzig, 1902, p.1.
7. Cf. ML 4, p.609 and pl.12. Cf. also A.Gr. 7.710 (the Sirens as a grave ornament): Στᾶλαι καὶ Σειρῆνες ἐμαῖ... .
8. Cf. ML 4, pp. 609f.
9. Σειρῆνας εἰσαφ(ικόμην) / φόρκου κόρας θροοῦντε τοὺς "Αἰδου νόμους. Cf. also Gr.L.P. , p. 322.
10. In another Euripidean passage (Andr. 936) the Sirens are employed metaphorically (charm of eloquence), and this is close to the Homeric conception of them.
11. Cf. Weicker, op.cit., p.50 and ML 4, p.612.
12. For a further discussion of their γένος see ML 4, pp. 604f.
13. This particle is common in prayers and wishes (cf. Od. 18.202, 20.61, Sapph. 33, Ar.Lys. 972, etc.). In Tragedy, however, it is rather rare (cf. Ziegler, p.24). This is the only case we have it with a klesis; but the klesis is also the prayer here.
14. A similar instance is the kletic hymn in Eur.Pho. 676: instead of appealing to Demeter and Persephone directly, the Chorus appeal to Epaphus.

- 15 .Cf. also Soph.El. 110, Ar.Nub. 269, Pi.Nem. 3, O.hs. 45, 47, 49, 56, etc.
16. Cf. also Keyssner, p. 135. The *ἵνα* - clause is common in magical papyri: cf. PM 7.329; 330; 786, Mag.hs. 6.20, 7.11, etc.
17. In The. 973ff, however, we read: οὐδεὶς ἀνθρώπων, ὃν πρῶτ' ἐπὶ γαῖα καλύψει/ εἷς τ' ἔρεβος καταβῇ, δώματα Περσεφόνης, / τέρπεται οὔτε λύρης οὔτ' αὐλητῆρος ἀκούων/ οὔτε Διωνύσου δῶρ' ἐπαιρόμενος; cf. also Eur. IT 181-5. But Helen's dirge will be a different song, the chthonian Sirens will accompany it.
18. Here it means a mourning song; see further Fairbanks, pp. 41-44 ("Several passages in tragedy where the meaning of the word is not quite plain").
19. According to Kannicht this is equivalent to ἐμοῦ γοωμένη. W. Ax, Die Parodos des Oidipus Tyrannos, Hermes 67 (1932), p. 423, cites Ar. Vesp. 326 (πάθος οἰκτύρας) as an example of a short reason for a prayer.
20. Cf. ML 4, pp. 617f, and pl. 1, 6, 7; cf. also Suid. s. v. Σεῦρῆνας "....οἱ μυθολόγοι Σεῦρῆνας φασὶ θηλυπρόσωπά τινα ὀρνίθια εἶναι...."
21. Cf. also Et. M. s. v. Ἀπτερά: πόλις Κρήτης' ὅτι αἱ Σεῦρῆνες ποτέ πρὸς τὰς Μοῦσας εἰς ἔριν ἐλθοῦσαι, καὶ ἡττηθεῖσαι, ἐκεῖ τὰ πτερὰ ἀπέβαλον.
22. The chthonian Sirens are always represented as feathered, with wings.
23. Cf. ML 4, p. 633 and pl. 6, 7.
24. Their number varies. In Homer and Sophocles (fr. 777 N²) they are two. Later tradition made them three (Apoll. Bibl. 7.18). Cf. also ML 4, pp. 603f and Usener, Rh. M. 58 (1903), p. 327. Here no conjecture can be made about it.
25. In some other examples we have a change from the second to the third person, see Kleinknecht, p. 67, with Ar. Nub. 595, Lys. 972.
26. We have the same in Hom. h. 24, Soph. El. 110, Ar. Ach. 665, Eq. 581, Lys. 1296, Ran. 324.
27. In many kletic hymns, however, the only demand is the klesis whether accompanied by a participle or an adjective, or not: cf. Soph. Ant. 1115, Ar. Ach. 665, Nub. 595, Thesm. 1136, Ran. 324; 875, and many Orphic hymns; cf. also Tim. Pers. 202 ; 237.
28. Cf. Keyssner, p. 57; this participial clause expresses also their *τυμή* here, cf. Keyssner, pp. 56f.
29. Cf. Keyssner, p. 125 (Il. 24. 310, Tim. 800 PMG, Soph. OT 189, Eur. IA 1525, O. hs. 21, 23, 24, 25, etc.). This verb commonly means "escort", and is employed in propemptic prayers; cf. also Od. 11. 626.
30. It is only in Euripides where we find such appeals (see above, p. 46).
31. Again it is only in Euripides where we find appeals to birds (see also Chapter VI). At l. 175 the Sirens are called μουσεῖα (choirs), by metonymy. This noun₂ is also employed by Euripides for birds in Hel. 1108 and fr. 88 N² (Alcmene): ἀηδόων μουσεῖα (it is parodied by Aristophanes in Ran. 93).

HELENA 1495-1511

1. For this propemptic see Cairns, pp. 115f.
2. The worship of the D. had a dual character: partly chthonian and heroic, partly celestial and divine (see H. C. pp. 182ff). Euripides imagines them as celestial beings (H. C. p. 185). In Hel. 1659 the D.

say: ἐπεῖπερ ἡμᾶς Ζεὺς ἐποίησεν θεούς; in El 1298 it is said for them: πῶς ὄντε θεῶ... Thus, this kletic hymn is included in Part I of the present work ("Gods and divine beings") and the D. are treated as gods. For their origin and cult see H.C. pp.175-228.

3. Cf. Il. 3.238, Eur. Hel. 1643ff, etc.

4. Cf. Hom.h. 33.6ff Alcaeus 34, Pi.fr.140c=fr.ad.998 PMG ; RE, Suppl.4, s.v. Epiphanie, 278, 293, 295; for epiphanies of the D. see also Pi. Nem. 10.49 with the Commentary of Bury, ad.loc. See also RE 5.1, s.v. Dioskuren, 1087, 1096; M.P.Nilsson, Griechische Feste von religiöser Bedeutung, Leipzig, 1906, p.418.

5. Cf. Alcman 21 = Paus.1.41.4 and Schol. A Hom. Il. 3.242; Stes.191 = Paus.2.22.6.

6. Steph.Byz.II s. Διοσκούρων: κώμη Λιβύης, ἐν ᾗ τὸν Πάριον ἐπιδιδάξαντες, ἤρπασαν τήν 'Ελένην' ἣν ᾤκησαν.

7. Ποτέ denotes earnest expectation; in Pi.Pyth. 4.293 we have: εὐχεται... ποτέ/ οἶκον ἰδεῖν.

8. Cf. ML 1, p.1154; H.C. p.183.

9. Cf. A.-H.-S. p.440; ML, loc.cit. Dioscuroi is a later appellation which became an established divine title by the fifth cent. B.C. (cf. A.-H.-S. p.439). This appellation first appears in Alcman 10b.

10. For their parentage in general see H.C. pp.182f.

11. Cf. Nilsson, op.cit. p.418.

12. See A.-H.-S. p.439: κοῦροι, possibly descriptive rather than a title.

13. Cf. Il. 3.237, Od. 11.300, Hom.hs. 17.5; 33.18, Alcman 2, Pi. Ol. 3.39, Alcaeus 34.6.

14. Cf. RE 5.1, 1087. When they appear "ex machina" at the end of the play they say: πόντον περιπλεύοντε...

15. Cf. E.Pfuhl, Masterpieces of Greek drawing and painting, London, 1926: pl.109 (the D. with two chariots led by four horses each); Boardman, ABV, frontispiece (Castor with a horse, Polydeuces with a dog: this recalls the homeric Κάστωρ ἰππόδαμον). For representations of the D. with horses in Art see also ML 1, p. 1173; RE 5.1, 1122 (their representations in Art of the Archaic period and of the fifth cent. are rare).

16. Cf. also A.-H.-S. p. 442: "on the other hand all Greek personifications of light, with the partial exception of Selene, are equally invariably represented as driving a chariot, as are the Indian Aśvins, the Heavenly Twins of Aryan mythology".

17. See H.C., p. 184. This was their principal cult- place.
18. For the identification of the D. with the Kabeiroi of Samothrace see H.C. p.186; for the mystic character of their worship see Cults 3, p.207.
19. Cf.H.C. p.185. Cf.also R.Padel, "Imagery of the elsewhere". Two choral odes of Euripides, CQ 24 (1974),p.237:"In the second antistrophe the D. fly through whirling stars and over the sea".
20. On the other hand in some Euripidean passages their haunt is among the stars: El.991, Tro.1001, Or.1636; this is also said of Zeus in Eur. Cycl.353.
21. See further RE 5.1,1096.
22. Cf.ML 1,p.1172 and A.-H.-S. p. 439.
23. Cf.B.L.Gildersleeve, Syntax of Classical Greek, Part 2, New York, 1911,§§ 536-37. Cf.in particular § 537: "It is rare in the higher lyric, more common in comedy than in tragedy"; and § 541:"Names of gods as such do not require the article, but the articular form is very common, especially in familiar language". Cf.also Blass, Rh.M. 44 (1889),p.6: "Die Namen der Personen ... stehen ohne Artikel".
24. See the Commentary ad loc. He changed it for stylistic reasons, which he does not mention. He follows Hermann (Praefatio in Eur. IA; I have not been able to find a copy of this edition). Kannicht at ll.1018-19 quotes Porson:"articulum raro propriis nominibus praefingunt Tragici nisi propter emphasin quandam aut initio sententiae, ubi particula inseritur".
25. Haldane has not observed it. See Cairns,p.117: "it would appear from this example (i.e. our kletic hymn) and from the final section of Sophocles' Phil. that a good dramatist will try to give the topoi of his generic example not only internal significance for that generic example but also external significance for other events within the drama". Kannicht also has observed it.
26. Appearing "ex machina" the D. fulfil the first epiklesis of the Chorus to appear from the heaven in order to be their sister's saviours, and assure them that they will also fulfil their second epiklesis to be present at sea ensuring proper winds for Helen's ship, escorting her back home.
27. The mechane can perfectly well be a chariot (see also above, p. 65 and on Ion 452, p.40). Dale comments on l.1642:"The manner of their appearance is quite uncertain. They may have been swung in (on dummy horses 1665?) from behind the σκηνή, but our knowledge

of the μηχανή is pitifully inadequate".

PHOENISSAE 676-689

1. See RE 5.2, s.v. Epaphos, 2708f. Epaphus' haunt is Egypt. In the fifth cent., if not earlier, he was identified with Apis by the Greeks (see Herodt. 2.153, 3.27).
2. Cf. RE 4.2, s.v. Demeter, 2717.
3. Cf. Cults 3, p. 75.
4. Cf. RE 4.2, 2750.
5. This is indicated by the epithets employed for her, such as: πλουτοδότειρα, παντοδότειρα, ἀγλαόκαρπος, ἀγλαόδωρος, καρποφόρος, etc. (see Bruchmann).
6. For the identification of Demeter with Ge see A. Henrichs, Die "Erdmutter" Demeter, ZPE 3 (1968) 111-112, and Orphic fr. 165.
7. Cf. fr. ad. 926d PMG : πολύολβου θῆβαι.
8. Haldane also believes that this epithet is chosen here for its relevance to the battle theme, and she mentions Soph. OT 206, 214f.
9. Cf. also Y. Béquignon, Dēmēter dēesse acropolitaine, RA 1958.2, 149-177. He believes that the sanctuaries of Demeter on citadels are due to her association with Rhea, the μήτηρ ὀρεΐη (p. 177).
10. For the use of καί at the beginning of the epode see Denniston (Greek Particles), p. 321: occasionally at the beginning of a sentence - not connective.
11. This is the only case in which we have the verb καλεῖν in the aorist (otherwise it is always in the present tense). In A. Suppl. 40 (an appeal to Epaphus again) we have the aorist participle ἐπικεκλομένα. In PM 7.1021 we have: δός μοι... ὥς ἐκάλεσά σε (though this is a different instance). Powell in his Commentary on the Phonissae says that the aorist here expresses urgency. The klesis is in the aorist too.
12. Such "sententiae" have a magic power: see RE 11.2 s.v. Kultus, 2154. A similar instance is A. Suppl. 83 (an appeal of the κλῦθι type).
13. Cf. the epithet πολυώνυμος employed for Dionysus. The same epithet (πολυώνυμος) is employed for Demeter in O.h. 40.1.
14. See above, n. 6. Cf. also Wilamowitz, Gr. Versk. p. 270 and R. Merkelbach, Der orphische Papyrus von Derveni, ZPE 1 (1967), p. 27.
15. See the Budé edition (by F. Chapouthier) on l. 301.

16. See Menander p.440: μετά ταῦτα ἑρεῖς ἐγκώμιον τῆς χώρας, ὅτι εἰκότως δέ τήν ἡμετέραν χώραν ἠγάπησεν ὁ θεός, ἰδὼν αὐτήν κάλλει διαφείρουσαν. In our passage this ἐγκώμιον precedes the appeal, and its function is to show the link between the city and the divine being invoked, and also to justify their appeal to Demeter. Our passage however, is not a hymn of praise.
17. In the apparatus criticus we read on 1.679: ἐκάλεσα bis MSS. Wilamowitz deleted one, metri gratia, and so did Murray.
18. These two features, the short phrases and the anadiplosis, are due to the dramatic situation: the war is about to start (the same features are also found in the parodos of A.Septem).
19. The Schol. on Ar. Ach.443 says: "καὶ διὰ τούτων τὸν Εὐριπίδην διασύρει. οὗτος γὰρ εἰσάγει τοὺς χορούς οὔτε τὰ ἀκόλουθα φθεγγομένους τῇ ὑποθέσει, ἀλλ' ἱστορίας τινας ἀπαγγέλλοντας, ὡς ἐν ταῖς φοινίσσαις. See further Stasimon, pp.252ff ("Das neue Lied: die ἱστορία"). This stasimon, however, is not an ἱστορία out of context. At 1.629 Polyneices says: καὶν τί σοι, πόλις, γένηται, μή ἐμέ, τόνδε δ' αἶτιῶ. Apparently this line inspire the Chorus to sing on Thebes, and finally to ask for divine help for this city. Cf. also O. Panagl, Die "dithyrambischen Stasima" des Euripides. Untersuchungen zur Komposition und Erzähltechnik, Diss. Wien, 1971, p.245: he quotes H. Parry (The Choral Odes of Euripides, Diss. Univ. of California, Berkeley, 1963): "The odes of the Phoenissae are also relevant to the whole play, since they reflect on a mytho-historical level the action on stage...". It is natural for the Chorus to appeal for divine help on behalf of this city, at this moment (cf. also 11.244ff). The strophic pair of the stasimon forms the background of their appeal to Epa-
phus. Their appeal concerns Demeter and Persephone, and their eulogy of Thebes justifies such an appeal. It would sound rather strange if they appealed immediately for divine help at the end of the first epeisodion (see also above, pp. 69f). Kranz (Stasimon, p.256) speaks of the connexion between these ἱστορίαι and each play; in our stasimon this connexion is indicated by expressions like τάνδε γὰρ, τᾷδε γὰρ. And at p. 253 he says that the narrative is a motive of the hymn to gods.

BACCHAE (519)550 - 575

1. This narrative will be examined in Chapter III, as a "play within play".
2. For questions at the beginning of a hymnal song see on Hel. 167, n.1; this question, however, is different from those discussed on Hel. 167. A somehow similar to this question example is the beginning of Pi. Isth. 7. This is the only kletic hymn which opens with such a question. This question expresses surprise and distress after what has been said in the preceding part. They expected the god to have already taken action.
3. Dionysus, however, is λύσιος in O.h. 50.
4. On this epithet see Dodds, ad.loc. For the epithet ἄναξ, used of various gods, cf. Keyssner, p.83 and B.Hemberg, "Ἀναξ, ἄνασσα und Ἀνακῆς als Götternamen", Acta Universitatis Upsaliensis, Uppsala, 1955.
5. Cf. also Pickard -Cambridge, Dith.Trag.Com., p.129 and the Commentary of Dodds, XXII f.
6. See also Alexander, p.5: "εἰθ' ὥς ἀπὸ πάντων ἔθνων ἢ ἐνίων τιμᾶται... ἐάν μὲν οὖν παρὰ πᾶσιν ὁ θεὸς τυγχάνῃ τιμώμενος τοῦτ' αὐτό μέγιστος ἔπαινος. ἐάν δέ ὑπὸ τινῶν, τὰ νομίζοντα αὐτόν ἔθνη ἐπαινεῖν χρή". Several scholars (Dodds, Roux, Paley, Winnington-Ingram, Euripides and Dionysus. An interpretation of the Bacchae, Cambridge, 1948, p.81) take this part as the traditional feature of hymns and prayers, an enumeration of the god's various haunts where he may be at the moment when the appeal is uttered. That this part is different here has been also observed by Kirk, ad loc.: "In the case of D. a slight complication arises, and the distinction between where he might now be and where he would be likely to be in the future (when his cult would become firmly established) is not very clearly drawn". Haldane speaks of "an enumeration of the god's various haunts", without discussing the function of this passage.
7. Apparently for the same reason as here, Hellas is called ὀλβία in Philodamus l.149. For the μακαρισμός of Pieria here see also Winnington-Ingram, op.cit. p.82.
8. Hermann reads θυρσεγχής here, as we have it in O.h. 45.5. What matters in this case is the noun ἔγχος: "spear", or any weapon.
9. Cf. also O.h. 45.3 : ὅς ξίφεσιν χάρεις ἡδ' αἵματι Μαινάσει θ' ἄγναϊς.
10. What is interesting here is that D. is summoned as ἄναξ to come and punish a king, who is called (φόνιος) ἀνὴρ.

11. A similar case is the epithet τυμόρ in A.Suppl. 41, as if from nominative τυμόρ; the common form is τυμόρος; cf. also οἰνώφ (Soph.OT 209) from οἰωνός.

HERCULES FURENS 785-797

1. This call on Thebes will be examined in Part II of the present research.
2. For these Nymphs see the Commentary of Wilamowitz on 11.781 and 788. In Pi.Ol. 14 we have an appeal to the local Graces.
3. The neighbouring areas are mentioned at l. 240: οἷ μὲν 'Ελικῶν, οἷ δὲ Παρνασσοῦ πτυχάς.
4. This part will be discussed in Chapter V.
5. Kranz, however, believes that here we have an invocation of Parnassus and Helikon (cf. Stasimon, p.186). On the other hand Mocker includes this passage in the list of the invocations of the Muses, see on Hel. 167, n.3.
6. In this case the appeal to the Muses is to "sing" or to "narrate", see on Hel. 167, p.54.
7. Συναοιδός means "singing in unison with". Κέλαδος means "loud noise", "clamour"; it is also employed of musical sound: cf. Eur.IT 1129, Cycl. 489; in Eur. Tro. 1072 we have: θυσία χορῶν τ' εὐφημοὶ κέλαδοι; Lee in his Commentary ad loc. says: "bands of dancers and singers as εὐφημοὶ κέλαδοι shows". The demand in our passage does not mean "come to sing the theme of the poet", as Haldane believes, but it means "come to join us in our song and dance".
8. Asopus is a river in Boetia, which also crosses Thebes.
9. In Murray's edition we have the verb ἤξειτ' here. In the apparatus criticus we read: κλήξειτ' Hartung. Paley keeps ἤξειτ' with crux, and says: Bothe proposes ἠχεῖτ', "celebrate with a merry noise" and this suits both metre and sense. Dindorf changes it to ἤκετ'. Langholf remarks: ἤξετε statt eines zu erwartenden ἤκετε. Die Form ist entweder ein Beispiel des Ersatzes des Imperativs durch den Indik. Fut., oder sie ist nach Analogie homerischer Futur - Imperative gebildet... oder sie ist korrupt. In CR 24 (1974) 25-27, a review of Langholf's dissertation by D.Bain, is said that ἤξειτ' is surely corrupt: "how can anyone ask to come to Thebes (or predict the coming of) a mountain-side at Delphi and the Μουσῶν δώματα?". On this poetical device see

above, p. 92 ; moreover, at the beginning of the strophe the streets of Thebes are summoned to dance. Mocker, op.cit., p.59 proposes an emendation to ἔσπετε, an epic formula (common in invocations of the Muses); this formula, however, is found in epic poetry only; cf. also Hermippos fr.63 K, which is apparently an epic parody. I believe that Dindorf's emendation to ἦκετ' is the most logical; see also p. 94.

10. Cf. also K. Kerényi, Die Heroen der Griechen, Zürich, 1958, pp.199ff.

RHESUS 224-231

1. In Eur. Ion first stasimon, after the appeal was completed in the strophe we have the Begründung in the antistrophe, where we also find two wishes in the optative, which, however, are not on behalf of the heroes of the play. The first stasimon of Rhesus is a different song.
2. See Cults 4, p.163.
3. See the Commentary of Porter ad.loc.
4. See RE 2, s.v. Apollon, 17.
5. Ib. 19.
6. See further Diggle, ad.loc.
7. The τοξική is one of the principal δυνάμεις of Apollo, see Menander, Περὶ Σμινθιακοῦ, 441.
8. Cf. also Ziegler p.56; for the epithet σωτήριος see also Keyssner, p.106.
9. See Cults 4, pp.131,162.
10. Cf. also Gr.Chorus p.179: "In choral technique the Rhesus remains unique". For Rhesus' authenticity cf. H.D.F. Kitto, The Rhesus and related matters, YClS 25 (1977) 317-350.

SURVEY

1. Choral lyric poetry was composed in triads (see Gr.L.P. p.11); monody, in single stanzas. The inscribed hymns were either composed in single strophes with refrains, or without a strophic division (see Fairbanks, p.125: the composition is a steady progress from beginning to end).

PATTERNS OF KLETIC HYMNS IN AESCHYLUS AND SOPHOCLES

1. The only similar kletic appeal among our evidence is Ar. Thesm. 312, which starts with a collective invocation of the gods and proceeds to invocations of the gods individually, without a demand for a particular service, as we have in Septem. In Aristophanes we also find kletic hymns addressed to many gods.
2. The transition to the invocation of Zeus is achieved by the conjunction ἀλλά, which was employed for the transition to prayers (see Ausfeld, p. 537).
3. At 1.175 (λυτήριον <τ'> ἀμφιβάντες πόλιν) τέ has been added by Seidler, and one may take the adjective λυτήριον as connected with the invocation φύλοι δαίμονες / λυτήριον τε. Λυτήριον is apparently a predicative adjective associated with the prayer (ἀμφιβάντες): cf. A. Eum. 298: ὅπως γένοιτο τῶνδ' ἐμοῦ λυτήριος, Eur. Alc. 224: λυτήριος ἐκ θανάτου γενοῦ, etc. In this line we have the principal demand of the hymn; the transition to the prayer is often achieved by the particle δέ in Aeschylus (cf. Suppl. 814, 1030, Cho. 790, 812, etc.; in Suppl. 531 the particle <δ'> has been added by Tucker, and in our passage <τ'> must be replaced by <δ'>).
4. For the three gods joined together in a "Dreiheit" at the beginning (Athena + Artemis + Apollo), and at the end of the hymn (Apollo + Artemis + Dionysus) see Usener, op.cit. pp. 13, 26.
5. This epithet recalls the χαλκομίτραν in Pi. Nem. 10.90 and Bacchyl. Ἐγκώμια 20A.14.
6. In the invocation of Dionysus at the end of OT the Oxford text gives βάκχον, an epithet not attested anywhere else. It is better to accept here Βάκχον, an ἐπωνυμία, which is also found in O.hs. 50.1, 53.1. Our passage is then the earliest witness for this name, as is Ant. 1115 for Βακχεύς.
7. This song can be classed as a Dithyramb (though there is no refrain).

SHORT KLETIC APPEALS

BACCHAE 1017-23

1. In Mag.h. 3 (to Helios) we read: χαῖρε δράκων, ἀκμαῖε {δέ} λέων...

ALCESTIS 86-92

1. For this function of Apollo see Fairbanks, pp. 5, 68.
2. For the paean prayer in time of illness or distress, see Fairbanks, p. 15.
3. The αἶ γάρ + optative is common in Homeric prayers (cf Il. 4.288, 7.132, 16.97, etc.)

KRETES fr. 5, 4-5

1. See Cults 2, pp. 476ff. It is worth mentioning that the ἐκωνυμία Δίκτυον-va does not occur in Aeschylus and Sophocles.
2. See further Fairbanks, p. 117.
3. See further the Commentary of Fraenkel, ad. loc.

ORESTES 1299f

1. That the appeal is to Zeus himself, it is indicated by the adjective ἐπίκουρος.
2. See further Keyssner, p. 53.
3. See further Keyssner, p. 44.

A. SUPPLICES 630f

1. An occasion similar to this is Ar. Thesm. 312, which is a decorated kletic hymn to various gods; the actual prayer follows at 11.352ff.

SUBTYPES OF KLETIC HYMNS

1. If this fragment is Euripidean, then this is the only lyric appeal to divine beings of the "listen" type in Euripides.

MEDEA 1251-60

1. For the cult of Ge and Helios see RE 7.1, s.v. Gaia, 467-70, and 8.1, s.v. Helios, 63-70.
2. For Helios as the god who sees and hears everything see RE 8.1, 58 and cf. Il.3.277, A.Cho.985, Eum.1045, fr.192.5 N² (Prom.Lyom.), Soph. OC 870, etc.
3. Cf. RE 7.1, 478.
4. Cf. RE 8.1, 64. The Chorus consist of Korinthian women.
5. Cf. Τιβέριος, Περὶ σχημάτων (Spengel III, p.76): ἱερή ὡς Τηλεμάχοιο, instead of Telemachus.
6. For the "Dreiheit" Zeus, Ge, Helios see Usener, op.cit., pp.18f.
7. For appeals to Helios see RE 8.1, 59: "Man ruft ihn an als Zeugen jeglicher Tat und als Rächer des Frevels"; and for appeals to Ge, ib. 7.1, 478: "Und auch in höchster Not wenden sich die Menschen, nicht zum mindesten die Weiber, an die gute Allmutter".
8. For Helios' children see RE 8.1, 80.

ELECTRA 1177

1. For this scene see the Commentary of Denniston, ad.loc.
2. On this see Cults 1, p. 71.

SUBTYPES OF KLETIC IN AESCHYLUS

1. The prayers from the parodos of the Supplices will be discussed as separate passages in different groups of classification, since this parodos cannot be analysed as one hymnal prayer, because of its structure. In the parodos of the Septem we have a unified hymnal appeal, though not from the beginning of the parodos; this does not apply to the parodos of the Supplices. Cho. 800 is a part of a longer hymnal appeal, but of a different class from the remaining appeals. (This method applies to many other passages from Tragedy discussed in the present work).
2. In this appeal and in Cho. 476 we find the participle κλύοντες, which has the function of a klesis (κλύτε): cf. also O.h.13 (κλύων ἱκετηρίδα φωνήν/ πέμπους), Soph.Aj.693 (μολών...). Some scholars believe that it is better to accent κλυόντες (see the Commentary of Rose, ad.loc.).

The aorist participle of this klesis is not attested in any appeal (A.Ag.814, is not an appeal); we have, though, the present participle (O.h. 13).

3. See also H.Lloyd - Jones, Zeus in Aeschylus, JHS 76 (1956), pp.57f.
4. Aeschylus treats Zeus with a special respect; on this cf. Lloyd-Jones, op.cit.; cf. also Stasimon, pp.42f.
5. Such collective appeals are common in Aeschylus (cf. Stasimon, p.41 and Fraenkel, on Ag.513). In Euripides and Sophocles are not common.
6. See Taplin, The Stagecraft of Aeschylus, p.453.
7. For instance παλαίχθων, χρυσοπήληξ, νεμέτωρ, ἀφύκτωρ, etc.
8. These epithets have a specific sense here, for instance, γαιόδοχος (which is a stock epithet of Poseidon), ὀλβιος (otherwise ornamental simply); οὔριος, a cult title of Zeus, the giver of wind, here in the sense of conducting things to a happy issue, etc.

GENERAL CONCLUSIONS ON CHAPTER I

1. For this distinction see Keyssner, p.2. In that aspect they are closer to the "subjektive" hymns, see above, p.17.

CHAPTER II

EUCTICS

1. Cf. also Schol. Lond. (AE) Dion. Thrac. 450,34 Hilg: Προσευκτικόν ἐστὶ τό ᾄδόμενον εἰς πάντας τοὺς θεοὺς καὶ δι' εὐχῆς αἰτησύν τινα περιέχον (cited by Färber, II, p. 58).
2. Cf. Wünsch, Arch. f. Relig. 7 (1904), p. 97: Die beiden Hauptbestandteile des Gebetes sind die Anrufung und die Bitte. The prayer in A. Gr. 1.118 consists of a Begründung, a decorated invocation and demand.
3. See also above, on Rhes. 224, p. 17.
4. It is worth mentioning that Bowra (Gr. L. P. p. 200) compares Sapph. 1, a kletic hymn, with Il. 16.233, a euctic.
5. It is not always necessary the gods to appear on earth in order to fulfil the prayer. They can also intervene from above. Appeals of the kletic type imply a humanizing conception of the gods.
6. Cf. Menander, p. 343, quoted above, p. 144.
7. Our list includes the longer among them and the most interesting for our research.
8. It is worth mentioning that appeals of the euctic type are more than those of the "listen" type in Homer.
9. This prayer in the Supplices shows what Proclus means by the heading "εἰς θεοὺς καὶ ἀνθρώπους", see above, p. 144.

ALCESTIS 213-225

1. For the beginning of a lyric with a question, a technique in Aeschylus, and also in classical Tragedy, cf. Stasimon, p. 150, 190. See also on Hel. 167, n. 1.
2. Another Aeschylean technique is, a question in the antistrophe is answered in the following strophe (see Stasimon, p. 155). Here we have semi-choruses. Dale in her Commentary on Alcestis ad. loc. comments: 215 and 218, though not exactly question and answer, belong most naturally to different speakers. See also on Hel. 167, p. 56. A somewhat similar case to this is the parodos of Soph. OT: question and doubt in strophe a, prayer in the remaining of the lyric.
3. See Schwenn, pp. 48-52.
4. For the δύναμις of the gods see also Keyssner, pp. 48f, 85f.
5. For this hymnal technique cf. also A. Sept. 145 (Λύκει' ἄναξ, Λύκειος γενοῦ), Ag. 973 (Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει).

MEDEA 627-41

1. See further Ziegler, pp. 11, 13.

HERACLIDAE 770- 83

1. Wilamowitz believes that the goddess addressed here is Ge, not Athena (cf. Gr. Versk. p. 452).
2. For the honour which a god receives see further v. Fritz, p. 20 and Keyssner, p. 60.
3. See E. R. p. 171: "In the liturgies of the earlier as well as the advanced religions the divinity is commonly addressed in terms of kinship." For the meaning of this epithet here see also the Budé edition, ad. loc.; cf. also Keyssner, pp. 22ff.
4. See v. Fritz, p. 20: "The gods do hesitate to give up a city which has honoured them."

SUPPLICES 626-33

1. Collard in his Commentary ad loc. wrongly comments: "we invoke again the gods we have invoked before (377-80)". The Chorus have not uttered any other prayer to gods so far. The invocation at ll. 377ff is not a prayer to gods but an appeal to Athens. Line 626 probably refers to prayers uttered outside the drama. The participle *κεκλημένους* probably applies to the gods as subject to prayer in general.
2. It is not a kletic formula, as Haldane says, ad. loc.

TROADES 511-21

1. For this stasimon see Stasimon, under "Das neue Lied: die *ἱστορία*", passim, and the Commentary of Lee, ad loc.
2. Under the appellation *Μοῦσα*, the Muse of the specific kind of poetry is meant. In some proemia of this type we have the name of Kalliope (the Muse of epic poetry): cf. Hom. h. 31.2, Alcman 27, Stes. 240. On the other hand, some other songs open with an appeal to the Muses, and such appeals are less in number (cf. Il. 2.484, 11.218, Hes. Op. 1, Paeon Delphicus 1, Limenius 1, etc.).
3. After this introduction, the Chorus proceed to their narrative.
4. Haldane has failed to observe this Euripidean technique. She classes this appeal in the examples "in which the hymn is used in an ironical, satirical or otherwise unorthodox manner", because "the Muse is invoked with the typical *ἀμφὶ μοι* but her song is to be an *ᾠδὴν ἐπικηδέου* telling of the destruction of Troy"; this is all she says on this appeal. As the above presented analysis of the passage has shown us, this appeal does not sound satirical or ironical. The invocation of the Muse at the beginning of a hymn is a *τόπος* (cf. Adami, p. 219); the song is called by the Chorus *καὶ νῶν ὕμνων ᾠδὴν*...

ION 1048-89

1. Cf. Glaube I ,p.173; Diggle on Eur.Phaethon 268.
2. Cf. J. Diggle, On the 'Heracles' and 'Ion' of Euripides, PCPhS 20(1974) p. 25.
3. See further Cults 2, p.515 and the Commentary of Kannicht on Hel.569. Generally Hecate was "eine Gottheit volkstümlichen Glaubens", cf. Pfister, Philol. 84 (1929), p.8.
4. On this see v. Fritz, p.12: "Nor was magic in the classical period officially anathematized as irreligious or anti-religious; it was merely reserved a very small corner. There was a special goddess supposed to be connected with magic and sorcery, Hecate... But this deity, Hecate, while her existence is acknowledged, has hardly any part in respectable religion; and where she does appear in a prominent place, as for instance in Hesiod's Theogony (410-452), magic and sorcery do not appear as her main functions."

PHOENISSAE 1054-1066

1. For this stasimon see Stasimon, under "Das neue Lied: die ἱστορίαι", passim. See also the Schol. at l.1019 and the Schol. on Ar.Ach. 443. For an examination of the stasimon cf. Panagl, op.cit. pp.178-93.
2. See the Schol. ad loc.: "ἀπὸ τούτων ἐχρῆν εὐθέως ἀρξασθαι τὸν χορὸν· ἐκεῖνα γὰρ περὶ τὰ εἶσιν". See also Stasimon ,p.256: this part connects the lyric with the preceding scene. For the transition to this part see H. Parry, The second stasimon of Euripides' Heracles (637-700), AJPh 86 (1965), p.372: "Critics may still be worried by the abruptness with which strophe b begins. Yet the Greeks liked to use asyndeta to create impressive effects (cf. Pi. Pyth. 1.29ff). And we observe that in the Phoenissae 1054 the chorus turn directly to the praise of Menoeceus with just such asyndeton."
3. See the Commentary of Wecklein, ad loc.: "der Relativsatz vertritt das Objekt zu ἀγάμεθα."

ORESTES 316-331

1. See ML 1.1 s.v. Erinyes, p.1323 and RE Suppl. 8, 117. The Erinyes can create madness: cf. A. Eum. 330f with RE loc.cit. 113. Pausanias identified them with the Μαινῶναι, goddesses honoured at Megalopolis (see Cults 5, p.442).
2. For the nature and characteristics of the Erinyes see ML 1.1 pp.1310 f. In Art they are represented as πτεροφόροι, see ib. p.1311.
3. See Keyssner, pp.62-65; the τιμαί of the gods are often phrased with relative clauses.

BACCHAE 402-415

1. See the Commentary of Dodds ad loc. See also M. Arthur, The Choral odes of the 'Bacchae' of Euripides, YClS 22 (1972), p.154, n.24; G.B. Walsh, Iphigenia in Aulis: Third Stasimon, CPh 69 (1974), p.241, with n.1. For

a discussion of this stasimon see also H. Musurillo, Euripides and Dionysiac piety (Bacchae 370-433), TAPhA 97 (1966) 299-309.

2. See also Arthur, op.cit., p.154: "note the switch from the optative (ἵκοίμην) which expresses yearning desire, to imperative at the end of the strophe.

IA 1521-31

1. See Smyth, xxxiii.
2. The paean before important undertakings is a prayer to prevent an evil outcome, and it is accompanied by sacrifice (Fairbanks, p.18). The prayer here aims at that, but the Chorus are not at the altar.
3. The extant Commentaries and Haldane fail to observe this feature.

Fr. 912 N²

1. For a list of prayers accompanied by an "actio sacra", whether described within the prayer or before it, see Ausfeld p.506; such prayers are not many among our evidence.
2. For the cult of the dead and the offerings to them see E. Rohde, Psyche. The cult of souls and belief in immortality among the Greeks. Translated from the 8th edition by W.B. Hillis, London, 1925, pp.166ff, 169, 171.
3. On this see H.C., p.8.
4. See Cults 3, p.35.
5. Ib., p.230; Rohde, op.cit., p.159; M.L. West, The Dictaeon Hymn to the Kouros, JHS 85 (1965), p.158 (cf. also Il. 9.456f, A. Suppl. 154ff, Ag. 1386f, Soph. OC 1606).
6. Our fragment is not an example of συγκρητισμός (Theokrasia), which we find in other Euripidean passages (Hel. 1301, Bacch. 58, fr.472 N² (Kretes); see Kern, Vol.iii, pp.145ff.
7. Cf. Rohde, op.cit. p.236.
8. Ib. p.159.
9. Ib. p.160.
10. The conjunctions ἢ or εἴτε are employed for the ἐπωνυμία of the god: see Keyssner, p.47 with Menander, p.438: ὦ Σμίνθ' εἰς Ἀπολλόν, τίνα σε χρὴ προσεῖπεῖν; πότερον ἢ λῖον ... ἢ νοῦν...
11. See further Norden, pp.157ff ("Apostrophe mit anaphorischem οὐ").
12. For this epithet cf. further Keyssner, pp.75-77.
13. In some other passages it has a different meaning: in Hes. Th. 486 Οὐρανίδης is the son of Uranos and at l. 502 the Titans are Οὐρανίδαί. In Pi. Pyth. 3.5 Οὐρανίδης is Kronos.

PATTERNS OF EUCTICS IN AESCHYLUS AND SOPHOCLES

1. In the Oxford text in Suppl. (630) 676 we have an epithet, ἑκάταν, which is employed for a single time. It is interpreted by the scholars as equivalent to the traditional epithet of hers ἑκατηβόλος, ἑκηβόλος; in this case it is ornamental, it has no relevance to the occasion. Artemis was identified with Hecate (see Cults 2, p. 506 with A. fr. 170 N² (Xandriæ), Eur. Phon. 109, Mag. h. 21), and one of Hecate's functions was her interest in child-birth through her association with Artemis or Eileithyia (see Cults 2, p. 519). I believe that it is better to read ἑκάταν here. (As Haldane says, we are probably to read ἑκάτα, but she does not discuss this point further).
2. For the immediate answer to the appeal in Pers. 628 (and 658) see Taplin, The Stagecraft of Aeschylus, p. 115.
3. In a similar case, Euripides composed a short propemptic prayer addressing the heroine; Alc. 741. For the unique beginning of our song cf. Emped. De Nat. fr. 3.3ff, Ar. Nub. 295.
4. For this invocation see Stasimon, p. 306 (=S. 186): die Anrufung des Thanatos am Schluss v. 1577 ist formal etwas Neues, inhaltlich nicht.
5. For Thanatos as a personified divine power see RE 5. A1, s. v. Thanatos, 1245ff.
6. For Kerberos cf. Nilsson, Die Religion in den griech. Zauperpapyri, p. 75.
7. For δαίμων see Usener, Götternamen, pp. 248, 292f (they are not always equivalent to gods).

SHORT EUCTICS

ALCESTIS 741-46

1. See RE 8.1, s. v. Hermes, 789f.
2. Whom they have praised again in a long lyric (435ff). In our passage the encomium of Alcestis consists of the address to her at the beginning and the second wish itself.

KRETES fr. 5.6

1. See Cults 2, p. 516.
2. See ib., p. 510f and RE 7.2, s. v. Hekate, 2778. Cf. further Cults 2, p. 516: "Hekate being often represented hurrying with torches may have been considered as a leader of the ways in the Lycian worship of Hekate Προκαθγέρως".
3. See Cults 2, pp. 509 f, RE 7.2, 2770. Cf. in particular Eur. fr. 968 N² (inc. fab.) with Plut. de Iside et Osir. 379d.
4. For the torches of Artemis borrowed by Hecate see Cults 2, p. 516.

MEDEA 759-63

1. See RE 8.1, 777f and Cults 5, p. 18. Notice that the epithet κομπαῖος

- or πομπός is also employed of Hermes under his function as ψυχοπομπός:
cf. Soph. Aj. 832 and O.h. 57.6.
2. Some further appeals are introduced by ἀλλά: Pi. 01.7.87, A.Pers. 628; 641, Cho. 306, Soph. OT 903, etc.

PHONISSAE 151

1. As Creagham says (p.40): "The curses that Sophocles' characters utter are very similar to the prayers of petition in form... and a plea for compensative justice", as is our passage.

SHORT EUCTICS IN AESCHYLUS AND SOPHOCLES

1. For Peitho as an abstract personification see Nilsson, Eranos 50(1952), p.38; Cults 5, p.444; RE 19.1, s.v. Peitho, 194-217. Cf. also Hes.Op. 73, Alcman 64, Ibycus 288, Anacr. 384, Sapph. 96.29, etc. She is often associated with Aphrodite.
2. For Aeschylus' ἐφύμνιον see Stasimon, pp.131ff and Stanford, Aeschylus in his Style, p.85. This ἐφύμνιον is not found in a hymnal lyric. The ἐφύμνιον which follows the appeal in Suppl. 138 is also repeated after the following prayer to Artemis and it is found in the parodos of the play, which consists of a number of prayers to gods; in this ἐφύμνιον, however, there is no address to the god. On the contrary, the ἐφύμνιον in Suppl. 890 consists of invocation and prayer.

GENERAL CONCLUSIONS ON CHAPTER II

1. Of the following epithets μέγας and ὑπατος are traditional epithets of Zeus; ἰήλος is traditional of Apollo. Zeus ὁ πάντα νέμων appears here only; in A.Sept. 485 he is νεμέτωρ; cf. also A.Suppl. 403f. Μεγάλαι is used for the Moirai here only; it comes from the sacral vocabulary. For Ἐρινύς τέκνων cf. A.Sept. 70: Ἐρινύς πατρός. Φονία of Δίκη is employed here only; it is chosen for its relevance to the occasion. The Homeric epithet Διογενής is used for the gods by Aeschylus (cf. also Suppl. 630, Sept. 129 and Soph. Aj. 91); in Homer it is an epithet of kings.
2. This short prayer is a type of Amen; see Wünsch, Arch. für Relig. 7 (1904), p.112.

CHAPTER III

1. Our evidence for hymns of praise also includes some passages listed already in Chapters i and ii, because they contain a prayer of the kletic or euctic type. Yet, their main aim is praise of the god, and they are associated with a cult or some other religious event.
2. His "res gestae"; the hymn thus takes an epic character: cf. Kern, Vol. i, p.156. Another type of narrative songs, either concerned with Dionysus or with any divine or heroic subject, were called "Dithyrambs": cf. Plato, Leg. 700b, Rep. 3.394b-c, Plut. De Mus. 10; for the Dithyrambs written by the lyric poets see Gr.L.P., pp.88,318, Pickard-Cambridge, Dith.Tr.Com., pp.17,24ff, H.Jurenka, Die "Dithyramben" des Bakchylides, Wien. Stud. 21 (1899) 216-224, R.Jebb, Bacchylides. The poems and fragments, Hildesheim, 1967 (Cambridge, 1905), pp. 38-40. Kranz's list of Euripides' "dithyrambic stasima" (those with a narrative, see Stasimon, p.254), includes three songs with a divine narrative, which will be examined in this chapter: IT 1234, Hel. 1301, IA 1036. The affinities or differences between these three songs and the narrative hymns (epic or choral), and also the dithyrambs of the lyric poets, will be discussed in the analysis of these songs (see also Stasimon, pp.253f).
3. Furthermore we may have a narrative of the god's ἐναργεῖς πράξεις (cf. Diodor 1.25.2-5), his miracles (cf. RE 11.2, s.v. Kultus, 2117), his εὐεργεσίαι (cf. Diodor, 5.46.2, Menander, p.333 and Alexander, p.6: "εἶτα ποταπὸς πρὸς τοὺς ἀνθρώπους ἐφάνη, ἐνθα δὴ ἡ φιλανθρωπία"). For this kind of narrative I shall employ the hellenistic term "Ἀρεταλογία", which means the narrative of the god's ἀρεταί in the sense of θεία δύναμις (cf. RE 2.1, s.v. Aretalogoi, 672). Another term for a narrative concerned with deities is "ἱερός λόγος": cf. Ael.Ar., Ἱερῶν Λόγων Α', p. 376: ἱεροὶ λόγοι titulus sollemnis librorum, quibus dei cuiusdam facinora celebrabantur; cf. also Herodt. 2.81 and the orphic ἱεροὶ λόγοι ἐν ραβδίαις κδ'; for an illustration see Paus. 9.25.6-10 with RE Suppl. 6, s.v. Aretalogoi, 13. For such ἐναργεῖς πράξεις of the gods cf. Herodt. 8.36-39, Xenoph. Hell. 4.7.4, Paus. 8.10.8f, Pi. Nem. 10.49, with the Commentary of Bury ad loc. An example of such a narrative (Ἀρεταλογία) is the second part of Isyllus' paeon: καὶ τόδε σῆς ἀρετῆς, Ἀσκληπιέ, τοῦργον ἔδειξας etc. The second part of a hymn of prayer (the Begründung), when it is a mention of past services rendered to the petitioner by the god can also be called Ἀρεταλογία; Keyssner (p.3) calls "Aretalogie" the middle section of a hymn, the "pars epica".
4. Wunsch (RE 9.1, s.v. Hymnos, 142) speaks of this type of praise only: "er erzählt im Stile des Epos von den Taten der Götter... (objektive Hymnen)".
5. Cf. Maas, Ep.hs., p.134: "Es wird doch wohl auch in klassischer und früh-hellenistischer Zeit Hymnen gegeben haben, die nicht nur die Tätigkeit sondern auch das Wesen des Gottes schildern". Wunsch also (op.cit., 147) distinguishes two types of praise among the Homeric hymns: "Sehr breite Darstellung eines Göttermythos ist das kennzeichen der grossen H. Neben den erzählenden Gesängen stehen beschreibende, die das Wesen der Gottheit deutlich machen durch eine Ekphrasis ihres Wirkens (H.19,27,30,31,32)". In hymns of prayer the Begründung is sometimes a mention of the god's power or nature in relation to the demand (see Introduction, p. 6). In hymns of praise of the second type the power and nature of the god are the subject of the hymn itself.
6. This is an expression of my own. The general scheme of classification presented above concerns the content of the songs. A further classification is that concerned with the occasion the hymn is composed, the god addressed, its form, the manner of its performance: see Introduction

- p. 46. In the analysis of the songs under consideration, I shall refer to any specific type of hymn we find. If no specific type exists, then the song will be classed as "hymn". Generally, in a cult-song we can find three elements, as far as the content is concerned: the φύσις of the god (his nature and attributes), the δύναμις of the god (his functions and his ἔργα) and his birth-myth (γοναί): cf. A.J. Festugière, *La signification religieuse de la parodos des Bacchantes*, *Eranos* 54 (1956), p. 75.
7. The following list includes the most important and best preserved songs.
8. Alcaeus 308b (to Hermes), of which we possess the beginning only, belongs to this type of praise and is a γενεαλογικὸς ὕμνος: cf. Alcaeus 308a: Ἀλκαῖος Ἡφαίστου καὶ πάλιν Ἑρμοῦ (γονὰς ὕμνησεν) = Menander, p. 340. For the style of this hymn cf. Wilamowitz, *Sappho und Simonides*, Dublin, 1913 (repr. 1966), p. 312: "... deren Stil nicht nur von epischen und chorischen Hymnen weit entfernt ist, sondern auch von ποικιλότρον ᾠδάναν Ἀφροδίτα und γουνοῦμαί σ' ἐλαφροβόλε".
9. Cf. RE 18.2, s.v. *Orphische Dichtung*, 1331, and Menander, p. 333, although he refers to Ὀρφέως hymns and possibly not to our collection; on this see RE 18.2, 1332: "Dass der Rhetor Menander iii 333 die erhaltene Sammlung im Auge hat, ist sehr wohl möglich". Notice Menander's expression: οἱ πολλοὶ τῶν Ὀρφέως, not all of them; in our collection all of them belong to this type; all of them also contain a prayer (see above, p. 227). For the relation of our collection to the Ὀρφέως hymns see Dieterich, *De hymnis Orphicis capitula quinque*, pp. 17f, 24.
10. Cf. v. Fritz, p. 27: "Thanksgiving prayers and hymns in praise of a god are naturally closely related".
11. *Hypsipyle* fr. 57 + 58 (Bond) is a hymn to Dionysus but since it is not well preserved, is excluded from our list.
12. Ausfeld's term "pars epica" applies to this part, and not to the middle section of any hymnal song.

NARRATIVE HYMNS

IT 1234-83

1. Cf. also Panagl, *Die dithyrambischen Stasima des Euripides*, p. 128.
2. The same view has been expressed by Paley, England and Weil in their Commentaries.
3. Paeans can also be thanksgiving songs. But not all thanksgiving songs are paeans.
4. We also have more than one story in *Hom. hs.* 3, 4 and *Limenius*. For the unity of the Homeric hymns see A.-H.-S., p. 268.
5. The story is also narrated to the end in *Hom. hs.* 2, 4, 5, 7. In some other hymns we have the opposite: e.g. *Ep. h.* to the Mother of the gods. On the other hand among the Dithyrambs of Bacchylides, only in *Dith.* 17(16) is the story narrated to the end.
6. Apart from the long Homeric hymns the narrative is also picturesque in *Limenius* and *Philodamus*. Cf. also Bacchyl. *Dith.* 17(16). Most of the songs of this type among our evidence are not marked by brevity. As an exception I shall mention the short poems among the Homeric hymns, *Limenius* and *Ep. h.* to the Mother of the gods. Cf. also Bacchyl. *Dith.* 15(14), 16(15).
7. Cf. also Panagl, op. cit., p. 120: "Das einleitende Wort, das hier als No-

- minalsatzkompositum gesetzte εὐκαὶς ,verrät in seinem nominalen Bestandteil bereits mehr vom Sujet der hymnischen Erzählung: es wird von Taten des kindlichen Gottes die Rede sein".
8. See Denniston (The Greek Particles) ,pp.162f (δέ continuative).
9. Cf. also Maas, Ep.Hs. ,p.141: "Der aus den epischen Hymnen bekannte unvermittelte Übergang von der Erzählung in den schliessenden Gruss ist auch für einige lyrische Gattungen als typisch bezeugt; Aristeides, I, 369 Dind. κράτιστον οὖν ὥσπερ οἱ τῶν δευράμβων καὶ παλάνων κοινταὶ εὐχὴν τινα προσθέντα οὕτω κατακλείσαι τὸν λόγον, war der Schluss von Bakchyl. 17K bestätigt".
10. Cf. R.C. Jebb, Bacchylides, PBA 1 (1904), p.15; cf. in particular Dith. 15(14) and 16(15).
11. For the τε with relatives, which is an epic use, see Denniston (The Greek particles), pp.496, 521; it presents the action described in the relative clause as typical and habitual; cf. also p.523 (where our example is also quoted): in lyric it is used in general statements.
12. Deubner (De Incubatione, Lipsiae, 1900, pp.49-55) first pointed out the affinities of the Delphic hymns with our hymn (see also Adami, p.217).
13. Cf. R.C. Jebb, Bacchylides. The poems and fragments, pp. 47, 50.

HELENA 1301-1368

1. Cf. Stasimon, pp.251ff, Kannicht, p.328.
2. In the interpretation of this ode Kannicht follows W.Scott, The "Mountain - Mother" ode in the Helena of Euripides, CQ 3 (1909) 161-179. Golann's interpretation (The third stasimon of Euripides Helena, TAPhA 76 (1945) 31-46) is ingenious but not convincing. A third interpretation according to which there is a link between Helen and Persephone (see A.N. Pippin, Euripides' "Helen": A Comedy of Ideas, CPh 55(1960), pp.155f) is refuted by the interpretation of Scott.
3. Cf. Bowra, Pindar, pp.278, 290, 309. We find the same in Alcaeus' hymns, see Gr.L.P., p.168. On the other hand Bacchylides ends a narrative (Dith. 15) with a moral lesson.
4. One of Menander's instructions for the composition of a μυθικός ὕμνος is this: πρῶτον μὲν μὴ ἀπ' εὐθείας πάντα εἰσάγειν, ἀλλὰ τὰ μὲν παραλιπεῖν λέγοντα, τὰ δὲ συγχωρεῖν ... (p.339).
5. In the whole song the goddess is mentioned seven times, but never by name (οὐρεῖα μήτηρ θεῶν, θεᾶ, μήτηρ, Μᾶτρός, θεᾶ, μεγάλας μᾶτρός, θεᾶς); to these we may have to add one further time, if we accept Canter's emendation at l. 1343: Ἀηοῦ, and thus we find her name once. The goddess described in our song is not the Eleusinian Demeter but the Asiatic Kybele, whose identity became fused with Demeter (on this see Pippin, op.cit., p.155, n.8, who accepts the emendation of Canter believing that the goddess is Demeter here). The Asiatic Kybele, the Mountain -goddess, is very often not named (cf. Kern, Vol.i, p.129), but invoked or referred to as Μεγάλη Μήτηρ, as in our song, or by another of her epithets; cf. also Hom.h. 14, Ep.h. to the Mother of the gods, Pi.Dith. 70b, Tim.Pers. 125ff, O.h. 27. Ἀηώ is a name of Demeter Eleusinia and our goddess is by no means the Eleusinian Demeter. I believe that Golann's emendation to (καρθένω) δαῖα is very logic.
6. For the function of such a sentence in a narrative, see Panagl, op.cit., pp.145ff.
7. The epithets employed of the divine beings mentioned in this song are all traditional epithets of theirs, with the exception of ἄρρητος (of Persephone), for which this song is our earliest quotation (cf. also Eur.

fr.63N² (Alexander), Carcin. fr.5 N² and A.Gr.7.352.2); for καλλίστα of Aphrodite see on IA 543, p. 488.

8. Apart from the two hymns mentioned (on this see also N.J. Richardson, The Homeric Hymn to Demeter, Oxford, 1974, p. 69 and n.2 and M.L. West, Melica, CQ 20 (1970), pp. 212ff), the poet also repeats in many points certain songs of Lyric poetry.

IA 1036-79

1. The stasimon is examined in Part I of the present work because the heroine of the story is Thetis, not Peleus, and her fate is contrasted to Iphigenia's. Thetis is a divine being (see RE 6.1, s.v. Thetis, 206).
2. Kranz includes it in his list of the "dithyrambic stasima", see Stasimon, pp. 251-255.
3. For the final part of the stasimon see further G. Walsh, Iphigenia in Aulis: Third Stasimon, CPh 69 (1974), p. 247.
4. Cf. Jurenka, Wien. Stud. 21 (1899), pp. 219f and Smyth, CXIX.
5. See Br. Snell, Sapphos Gedicht ΦΑΙΝΕΤΑΙ ΜΟΙ ΚΗΝΟΣ, Hermes 66 (1931), p. 74. In the μακαριστός motive the groom was commonly addressed.
6. See further Smyth, CXVI.

ALCESTIS 570-587

1. Cf. Bowra, Pindar, p. 278 and Jebb, Bacchylides, PBA 1 (1904), p. 15.
2. On this cf. A. Pertusi, Euripide e Saffo, PP 8 (1953), p. 377.

BACCHAE 88-104

1. Both Knoke and Haldane have failed to notice this. Knoke, however, remarks that this narrative follows the epic pattern, and he calls it the "pars epica" of the whole hymn.

BACCHAE 523-29

1. As Winnington -Ingram remarks (cf. Euripides and Dionysus, p. 78) in the strophe we have a recital of his holy names.
2. On this see Pickard-Cambridge, Dith. Tr. Com., p. 7; for Διθύραμβος as a name of Dionysus see RE 5.1, s.v. Dithyrambos, 1204.

SURVEY

1. Cf. also Wilamowitz, Timotheos, Die Perser, Leipzig, 1903, p. 104; (Euripides' narrative songs) "die den sogen. Dithyramben des Bakchylides am nächsten kommen". These songs lack a prooemium which was a principal part of a cult-song: cf. K. Ziegler, Das Prooemium der Werke und Tage Hesiods, ARW 14 (1911), p. 403. Neither Knoke nor Haldane examine the affinities of these songs with the contemporary dithyramb. Haldane calls these songs narrative hymns, not composed in accordance with the cult-patterns, since they are written for a different occasion. Knoke remarks that although IT 1234, Hel. 1301 and Alc. 570 are not actual hymns, they are similar to the

Homeric hymns from the viewpoint that they narrate the "res-gestae" of a god in epic style; he also remarks that there we do not find sacred forms, and he takes IT 1234 and Hel.1301 as embolima.

2. Both Knoke and Haldane fail to observe this function of our songs.

Haldane believes that Euripides wrote them for their own sake, for entertainment, that his principal aim was to provide an interlude. I do not agree with this view.

3. Kranz (Stasimon, p.258) is probably wrong in stating that Hel.1301 and IT 1234 "sie hat er... im engen Anschluss an die Hymnensprache stilisiert".

4. For their elaborate structure and style see the dissertation of O. Panagl.

5. See further the Survey on Chapter i, p. 410, n. 1.

ΦΥΣΙΚΟΙ ΥΜΝΟΙ

HIPPOLYTUS 1268-81

1. Cf. Alcman 59, Ibycus 287, Korinna 654.iii.18, and Hes.Th. 201.

2. In this type of hymn the use of the personal pronoun is a common feature: cf. in particular Hom.h.30.3ff. and O.h. 34.11ff., where we find a series of sentences and a repetition of the personal pronoun; in no example of this type, though, we find this feature at the very beginning.

3. Cf. further Hes.Th.204,121f and Eur. fr. 136N² (Androm.) and fr.431 N² (Hipp.).

BACCHAE 416-432

1. For this stasimon cf. also H.Musurillo, Euripides and Dionysiac piety (Bacchae 370-433), TAPhA 97(1966) 299-309.

2. As des Places says (La religion Grecque, Paris, 1969), Appendice, Le vocabulaire religieux des grecs, s.v. δαίμων): Le singulier et le pluriel ont évolué en sens contraire. 'A mesure qu' on s' éloigne d' Homère, daimôn au singulier perd de plus en plus la valeur d' une personne pour se rapprocher du neutre'.

PATTERNS OF ΦΥΣΙΚΟΙ ΥΜΝΟΙ IN AESCHYLUS AND SOPHOCLES

1. We have another, short eulogy of the Erinyes by Athena at 11.930ff, but this cannot be taken as hymnal in any sense.

2. The song is not a narrative hymn; we do not have a divine narrative on Aphrodite herself. The purpose of the song is not the legend but the legend illustrates the power of the goddess. For the use of such legendary examples see Menander, p.401.

HYMNS OF DEVOTION

IT 123-36

1. Cf. Plato, Leg. 800c-d, and Dodds on Bacch. 68-70.

ION 112-153

1. For refrains in lyrics of Greek Tragedy cf. Gr. Chorus, p. 202: "they are comparatively rare and the songs in which they occur often seem to have a rather close relation to cult". Webster, however, does not include this song in his list, which follows.
2. This has also been observed by Knoke. We have two Magical hymns (13 and 14) to the sacred laurel of Apollo; cf. also Mag. h. 11.1.
3. For γένετο and κτή cf. Keyssner, pp. 21f.

PHAETHON fr. 781 N²

1. Cf. Menander, pp. 339f (one of the principal parts of the epithalamium is the praise of the god of marriage); and Proclus 320a: the epithalamium belongs to the group of songs addressed to men, not to gods. In RE 9.1, s.v. Hymnos, 163 we read of this fragment: "enthält einen Hymenaios, zugleich Preis der Aphrodite".
2. For an examination of the ode and its various problems see J. Diggle, Euripides Phaethon, Cambridge, 1970, pp. 149ff. In my examination of the song I follow Diggle's interpretation, although it is based on conjectural grounds.

CHAPTER IV

1. For a definition of the "personification" in general cf. A.M.Komornicka, Métaphors, Personifications et Comparaisons dans l'oeuvre d'Aristophane, Wrocław - Warszawa - Kraków, 1964, p.27. For the interpretation of this phenomenon see A.C.Pearson, Verbal Scholarship and the growth of some abstract terms. An inaugural lecture. Cambridge, 1922, pp.23-26.
2. These political and ethical powers or ideas, or any other powers or ideas, are not always personified, and thus, are not always proper names. Sometimes it is difficult to understand whether we have a common noun or a proper name: on this see also J.Duchemin, Le personnage de Lyssa dans l'Héraclès Furieux d'Euripide, REG 80 (1967), p.131, and Webster, op.cit., p.13: "In general it is probably true to say that with a few exceptions such as Themis, Nike, and Hygieia personifications of abstracts do not often persist with the same kind of permanent and developing individuality as the Olympian gods, but are deified at moments of great and compelling emotion".

HIPPOLYTUS 1370-73

1. Hades is sometimes a synonym of Thanatos, cf. Barrett on Hipp. 1366.
2. Cf. also Duchemin, REG 80 (1967), p.134, on λύσσα as a common noun and Λύσσα as a proper name.
3. There is no distinction of usage between the form καίων and καίων, cf. Fairbanks, p.3.

KRESPHONTES fr. 453 N²

1. In a similar way Aristotle makes Ἀρετή a beautiful maiden, cf. Bowra, CQ 32 (1938), p.187. For some further examples of such an attitude of the poets see further Bowra, op.cit., p.188.
2. For this parody cf. Kleinknecht, pp.91f.

BACCHAE 977-81

1. A similar kletic appeal, i.e. manifestation of the god not in front of the appealing persons, but somewhere else on earth, is the appeal in Eur. Rh. 224; see further above, p.61.

BACCHAE 991-96

1. See n.1 on Bacch. 977.

2. For the function of Dike as an avenging power cf. RE 5.1, s.v. Dike, 576. For this particular appeal cf. RE, loc. cit.: the Λύκοις κύνες invoked at 1.977 (although identified with the Erinyes) are Dike's ἐκί-
κουροι; cf. also O.h. 62.4 (to Dike): τοῖς ἀδίκους τιμωρός.

THE FORMULAIC END

1. In Pho. and Or. this is also the exodos of the Chorus. In IT the exodos starts some lines above.
2. For the formulaic end of certain plays see on Ion 452, n. 19 and cf. further A. Katsouris, The formulaic end of the Menandrian plays, ΔΟΔΩΝΗ Ε', Ioannina, 1976, pp. 243-255. Victory is also mentioned in the formulaic end of the Rhesus, but she is not personified there.

ALCESTIS 962-982

1. Under the name of Ἀνάγκη, Τύχη is implied by Euripides: on this cf. fr. 1022 N² (inc. fab.), and W. Nestle, Euripides. Der Dichter der griechischen Aufklärung, Stuttgart, 1901, p. 54.
2. Cf. also A. Dieterich, Eine Mithrasliturgie, Leipzig und Berlin, 1910, pp. 59f: "Die Lehre von der Ἀνάγκη ist ja schon von den alten mystischen Kulte Griechenlands ausgebildet". Ananke plays an important role in Magical Papyri: cf. Nilsson, Die Rel. in den griech. Zauberpapyri, pp. 90f and Festugière, L' idéal religieux des Grecs et l'Évangile, pp. 314ff.
3. For the theme of our song and its relation to the Orphic theology, cf. Nestle, op. cit., p. 55 and n. 20: it must not necessarily be taken as influenced by the orphic speculations on Ananke, since it is a common topic in Philosophy and Literature.
4. Cf. further A. Dieterich, Über eine Szene der aristophanischen Wolken, Rh.M. 48 (1893), p. 283.

HIPPOLYTUS 525-564

1. In the ancient Greek centres of Eros - worship (Thespieae and Parion) he was regarded probably not merely as the personification of human love, but as a physical and elemental force, a divinity of fertility: cf. Cults 2, p. 626.
2. On this cf. also RE 6.1, s.v. Eros, 495. For the treatment of Eros by the Lyric poets cf. Farnell, Greek Lyric Poetry, London, 1891, p. 426: "... a youthful divinity ... conceived rather as a relentless deity, whose approach is full of terror to his victims".
3. Cf. also Bacchyl. Dith. 16.30: ἄ δύσμορος, ἄ τάλαιν', οἶον ἐμήσατο. Such apostrophes are characteristic of the Euripidean ode, see Stasimon, p. 180.
4. This is a traditional motive for a god's power, see Keyssner, p. 83.
5. This is another traditional motive for a god's power or functions, see Keyssner, p. 81. The epithet τύραννος is also found in Mag.h. 10.10 (to Apollo); the epithet κληδοῦχος, in Mag.h. 25.4 and 26.5.

Fr.897 N²

1. This also becomes obvious by the use of δέ at the beginning.

ABSTRACT PERSONIFICATIONS IN AESCHYLUS AND SOPHOCLES

1. On Nyx see further Wilamowitz, Glaube I, pp.253f, and RE 17.2,s.v. Nyx,1663.
2. This also becomes obvious by the use of δέ at the beginning. It is a lyric with reflections. Cf.also Eur. fr.897 N².
3. Eum.321 is a prooemium to the following ὕμνος δέσποτος : cf.Pi.Nem. 7.1ff, and see above, p.128.
4. In OT 151 the Chorus address the Διὸς πόρην at the beginning (a common noun in the Oxford text); she is the same being as πόρην addressed at the end of the song, with a different name (cf.also the Commentary of Kamerbeek, ad.loc.). In El. 1066 they address πόρην (a common noun in the Oxford text, which Jebb also accepts). According to the ML 3.2, 2102 we must write πόρην here, the established abstract personification (cf.further the Commentary of Kamerbeek, ad.loc.).

CHAPTER V

1. The following four passages from our literary evidence are significant for this phenomenon:- Pi. Ol.2.1: 'Αναξίπορμυγες ὕμνοι, τίνα θεόν, τὴν ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν; A. fr. 55 N² (Επίγονοι): λουβὰς Διὸς μὲν πρῶτον ὠραίου γάμου ἥρας τε... τὴν δευτέραν δὲ κρᾶσιν ἥρωσιν νέμω. Ar. Av.881: καὶ ἥρωσιν ὄρνισι καὶ ἥρων παῖσι... Hom. h. 31.18: κλήσω μερόπων γένος ἀνδρῶν ἡμιθέων... Cf. further Herodt. 6.61, 8.64, Thuc. 2.74.2, Lycurg. Leocr. 1-2, etc.
2. In the case of certain of these personages no cult is attested, but, for the Greeks, all these personages were conceived as semi - divine: they are between gods and men (cf. RE 8.1, 1111, Pi. Pyth. 4.58: ἥρως ἀντίθεος); cf. also Glaube ii, pp.8-19. Myth is one of the essential elements of the cult of a god or a hero (cf. RE 11.2, s.v. Kultus, 2119), and all these personages are associated with a myth.
3. In their life- time the heroes were the first and best among men (cf. RE 8.1, 1111). After their death they became immortal and had a cult (cf. HC, p.15). The hero in the Greek religious sense is a person whose virtue, influence, or personality was so powerful in his life- time or through the peculiar circumstances of his death that his spirit after death is regarded as of supernormal power, claiming to be revered and propitiated (cf. HC, p.343). For the fifth cent. audience most of the "dramatis personae" belong to the class of the semi - divine heroes. On the other hand, the Greeks of that time were familiar with songs praising mortals still alive: on this phenomenon see the following chapter.
4. For these songs cf. S. and A., pp.273-85.
5. For this song see A. Turyn, Pindari Carmina cum Fragmentis, Oxford, 1952, pp.350ff, and Gr. Chorus, pp.103f. For Hercules in Pindar see Bowra, Pindar, p.48.
6. The Greeks prayed to their heroes, because they believed that they could help, or even harm them (cf. RE 8.1, 1112f).

ALCESTIS 435-75

1. See further L. Weber, Zu Euripides Alkestis v.435ff, PhW 52 (1932) 508-512, and T.B.L. Webster, The tragedies of Euripides, p.50.

ALCESTIS 569-605

1. On this motive cf. Bacchyl. Ep.5.50ff: ὀλβιος ᾤτινι θεὸς μοῖραν τε καλῶν ἔπορευ σὺν τ' ἐπιζήλωι τύχαι ἀφνεὸν βλοτὰν δίαγειν.
2. Cf. also Wilamowitz, Gr. Versk. p.453, n.1: "Der οἶκος ist das Haus als Familie."
3. For this Euripidean technique see H. Parry, AJPh 86 (1965), p.363; this is also a Pindaric technique in the Epinikian odes, see Bowra, Pindar, p.290.

HERCULES FURENS 348-441

1. In the Oxford text we read αἶ λινον; Wilamowitz prefers αἶλινον, which is a ritual cry (cf. Gr. Versk., p.28 and his Commentary, p.84); it is

also found in A.Ag.138, Soph.Aj.627, Eur.Or.1395. On the other hand λίνος is a song (cf.II.18.570 with the Schol. ad loc. and PMG 880), as is the case with other songs which take their name from gods or mythical personages, as Ὑμέναιος, Παῖάν, etc. (cf.P.Maas, ὕμν, ὕμν, Philol. 66 (1907), p.594, n.14, and Fairbanks, p.8). For an emendation of this passage to αἰλινον... φοῖβος ἵαχεῖ τὸν καλλιφθιτον see C.M.J.Sicking, Euripide, Héraclès 349-350, Mnemosyne 9 (1956) 144.

2. Cf. Wilamowitz, Gr.Versk., p.243.

3. Our song, though not included in the list of the dithyrambic stasima of Kranz, belongs to the same type as them, as far as its content is concerned (cf. Stasimon, p.253: die ἱστορία).

4. For the refrain in our song and its similarity with two Aeschylean lyrics see Wilamowitz, Gr.Versk., p.243, id. Timotheos, p.102, and his Commentary, p.80; cf. further Gr.Chorus, p.202: "In tragedy refrains are comparatively rare, and the songs in which they occur often seem to have a rather close relation to cult, such as the Binding song in the Eumenides, the hymn to Herakles in the Hercules and the maenad choruses in the Bacchae."

HERCULES FURENS 673-700

1. On this see also Parry, op.cit., p.364: "Hercules is lauded with an extravagance which suggests a hymn in honour of a god."

RHESUS 342-87

1. In cases similar to this one an ἐπιβατήριος λόγος was uttered, according to Menander (p.378): "βουλόμενος προσφωνῆσαι... ἢ καὶ ἄρχοντα ἐπιστάντα τῇ πόλει".

2. Cf. Menander, p.378: "οὐκοῦν ἐν τούτοις ἅπασι τὸ προοίμιον ἐκ περιχαρείας εὐθύς". As Kranz remarks (cf. Stasimon, p.264) our prooemium sounds like archaic choral lyric.

HYMNAL SONGS TO HEROES IN AESCHYLUS AND SOPHOCLES

1. For Pelasgos as a hero with cult cf. HC, p.17, n.b; for Agamemnon cf. op. cit., pp.321f.

2. The fact that this prayer is solemn is rather due to the moment it occupies in the play. On the other hand the Athenians had an especial reverence for their hero Theseus.

CHAPTER VI

1. For the enkomion and the epinikion see Smyth, lxxv-xcv, Gr.L.P., p.8, Harvey, pp.163f. The partheneion also falls to this category, cf. Smyth, cxxx.
2. Cf. Fairbanks, p.65: "The choral hymn to the gods was transferred from the worship of the gods to the praise of men"; RE 18.2, s.v. Paian, 2353f (Der Paian auf Heroen und Menschen).
3. In Aristophanes also we find parodies of the prayer - style in addressing mortals, cf. Kleinknecht, p.77.
4. In Greek cult various gods are associated with animals: on this see Glaube I, pp.141ff (Tiergestalt).
5. For this song cf. E. Fraenkel, Some Notes on the Hoopoe's song, Eranos 48 (1950) 75-84.
6. The Μοῦσα λοχμαία in this song is the nightingale, cf. Sifakis, Parabasis and animal Choruses, p.59.
7. Some further lyrics of this type, with hymnal features, which, though, cannot be classed to the various types of hymnal songs as examined in the present work, are Soph. Phil. 1146, Eur. IT 1089, Pho. 1515.
8. I have not been able to find a copy of R.F. Stampfli's Dissertation, The Dramatic function of animals and animal imagery in the tragedies of Euripides, Diss. Vanderbilt Univ. Nashville, 1971.

SUPPLICES 42-70

1. Collard in his Commentary observes that the parodos of the play has a hymnal character, though addressed to a mortal, and he quotes two examples from Tragedy where the parodos is an actual hymn (Eur, Bacch. Soph. OT). On this cf. also below, p. 454.

HELENA 1107-1121

1. This has also been observed by Kannicht in his Commentary, p.281.
2. For a detailed analysis of the ornamentation in this lyric see Earp (The style of Aeschylus), p.78.

HYMNAL SONGS TO MORTALS IN AESCHYLUS

1. In the preceding lines we have an appeal to the underworld gods to send Darius' soul above (this appeal has been examined in Chapter II).
2. On this cf. Taplin, (The Stagecraft of Aeschylus), p.115: "the use of hymn forms helps to establish Darius in the play as superhuman and god-like".
3. On this cf. RE Suppl. 4, s.v. Epiphanie, 281; W. Headlam, Ghost - raising, magic, and the underworld, CR 16 (1902) 52-61; Taplin, loc.cit., and the Commentary of Broadhead, Appendix iii, c.

CHAPTER VII

1. For the personification and deification of places see ML ii.2, s.v. Lokalpersonifikationen, 2074ff; cf. in particular the chapter "Erde, Länder, Inseln, Ortschaften" (2081ff); Hamdorf, Griechische Kultpersönifikationen, pp.25ff.
2. Nevertheless, the ἐγκώμιον τόπου is a secular song, a non-religious song. On the other hand Pi. Hymni fr.29 shows the close relation between hymns and the ἐγκώμιον τόπου.
3. HF 781 and Bacch.105 are demands rather than prayers.

HF 781-84

1. Rivers were often personified or deified cf. Cults 5, pp.420ff and Hamdorf, op.cit., pp.10ff.
2. Springs also were often personified or deified; cf. Cults 5, pp.420ff.

MEDEA 824-45

1. For the qualities of imagery in this song see Barlow (The Imagery of Euripides), p.36.

PHOENISSAE 638-75

1. The song is analysed in detail by Panagl (Die "dithyrambischen Stasima" des Euripides), pp.165-191.
2. Cf. also Pi. Hymni fr.29.
3. For a discussion of this myth cf. Wilamowitz, Gr. Versk., p.281. For the affinities of our song with another Euripidean ode (Bacch. 519) see M.Arthur, The choral odes of the 'Bacchae' of Euripides, YCIS 22 (1972), pp.172f.

PHOENISSAE 818-32

1. The city is praised through a mention of certain famous personages of the past; cf. Menander, p. 353: δεύτερος δ' ἄν εἴη τόπος ὁ τοῦ γένους καλούμενος, διαίρεται δὲ εἰς οἰκιστὰς, εἰς τοὺς οἰκήσαντας... Cf. also Pi. Hymni fr.29.

LYRICS ADDRESSED TO PLACES IN AESCHYLUS AND SOPHOCLES

1. Cf. also Suppl. 23ff, addressed to πόλις, γῆ, λευκὸν ὕδωρ and various divine beings (the passage has been examined in Chapter II).

ELEMENTS OF THE NATURAL WORLD - PHYSICAL CONCEPTS

1. See further Cults 5, pp. 415ff, Hamdorf, op.cit., pp. 17ff. On the other hand such elements or concepts played an especial role in Greek Philosophy and Greek life: cf. Glaube I, pp. 134-259, passim; Kern, Vol. II, p. 292 ("Als göttlich Wesen hat er -i.e. Gorgias - so auch Sonne, Mond, Flüsse, Seen, Wiesen, Früchte und 'alles Ähnliche' aufgefasst"); cf. also Pfiffner, p. 42, on the use of 'Erde und Licht' by Euripides. In the Orphic collection we also find hymns to such elements or concepts (cf. O.hs. 3, 4, 5, 7, 8, 9, 10, etc.).
2. See also on Med. 1251, p. 130.
3. For the function of apostrophes in general to objects and phenomena of nature cf. A.P. Wagener, Stylistic Qualities of the Apostrophe to Nature as a Dramatic Device, TAPhA 62 (1931) 78-100.

HERACLIDAE 748-769

1. For the use of these elements by Euripides see Pfiffner, p. 42.
2. Kranz (Stasimon, p. 306 = S. 186) believes that the Chorus refer to the throne of Athena in Olympus and not to her temple on the Acropolis.

ORESTES 174-181

1. In O.h. 3.6 (to Nyx) we read ληθομέριμν' ... πόνων ἀνάπαυσιν ἔχουσα.
2. For this and similar epithets cf. Keyssner, p. 123. In Hes. Th. 758 Hypnos is the son of Night.

Fr. 839 N²

1. Cf. also P. Masqueray, Euripide et ses idées, Paris, 1908, p. 198. In fr. 941 N² (inc. fab.) Euripides speaks of aether and earth again, as elements of the natural world; in this fragment he calls aether Zeus and takes it as a god. Cf. also Eur. fr. 877 N² (inc. fab.) and A. fr. 70 N² (He-liades). For the content of our fragment cf. also A. fr. 44 N² (Danaides). In our fragment earth and aether are not proper names. This becomes obvious by the content itself, although in the philosophical thought of Euripides such elements can be thought of as "göttlich Wesen", see above, n. 1 and Pfiffner, p. 42.
2. Cf. also Mag.h. 22.1 (to Aphrodite): θεῶν γενέτερα καὶ ἀνδρῶν.

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